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OF
THE MUSIC ACADEMY

DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

Vol. LIX. 1988

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

" I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun : (but) where my bhaktas sing, there be I, Narada!"

Edited by :
T. S. PARTHASARATHY

The Music Academy Madras
306, T. T. K. Road, Madras-600 014.
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OURSELVES

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THE 61st MADRAS MUSIC CONFERENCE
OFFICIAL REPORT

THE OPENING DAY

18—12—1987

The 61st Annual Conference of the Music Academy, Madras, was held at the T. T. Krishnamachari Auditorium in the premises of the Academy, 306, T. T. K. Road, Madras-600 014 from the 18th December 1987 to 4th January 1988 with a break of three days in the middle from 24—12—1987 to 26—12—1987 due to the sad demise of Dr. M. G. Ramachandran, Chief Minister of Tamil Nadu. The Conference was inaugurated by Sangita Kalanidhi Dr. M. S. Subbulakshmi on 18—12—1987.

The inaugural function began with the singing of prayer by Smt. Malathi Janardhanan and Kum. Girija.

MESSAGES

Sri S. Natarajan, Secretary of the Academy, read messages received for the success of the Conference.

The President of the Academy, Sri T. T. Vasu, welcomed the distinguished guests, members of the Academy and the public. In his address, Sri Vasu said :

"Sangita Kalanidhi Dr. M.S. Subbulakshmi, Vidwan B. Rajam Iyer, Members of the Academy and the Experts Committee, distinguished invitees, Vidwans and Vidushis, ladies and gentlemen :

With great pleasure I extend to all of you a warm welcome to the inauguration of the 61st Conference of the Academy and the concerts that have been arranged from this evening onwards.

At the outset, I extend a hearty welcome to Dr. Subbulakshmi who was gracious enough to accede to our request to inaugurate this Conference. As you are all aware, we made a major and significant departure from our usual procedure for the inauguration of our Conferences from last year. We decided to invite veteran

musicians to inaugurate our Conferences and last year, which marked our 60th Conference, the obvious choice was Sangita Kalanidhi Dr. Semmangudi Srinivasa Iyer, the doyen among our musicians who is connected with this Academy since its inception in 1927. Following the new practice, we could not, for this year, think of a better choice than Dr. Subbulakshmi, one of the outstanding figures in the sphere of music in the post-independence India, who is closely associated with our Academy for many decades. It is needless for me to elaborate on her unquestioned supremacy in the music field and her eminence which cuts across geographical boundaries. Her attainments, her passionate pursuit of artistic excellence, her efforts to retrieve and revitalize classical Carnatic music, her magnanimous use of her talents for national, public and humanitarian causes and her services to strengthen the bhakti marga through music are too well-known to need recapitulation here. We thank her for the enormous interest taken by her in the progress of this Academy and her memorable recital on the 14th of last month which gave us a sizeable income.

Dr. M.S. Subbulakshmi gave her first recital at this Academy in 1935 when she was 19 years of age, a rare honour in those days for a young artiste. Since then she has performed on 33 occasions, the last performance being her rapturous recital on November 14, already mentioned by me. She presided over our 42nd Annual Conference in 1968 and received the title of Sangita Kalanidhi. It was the first time in the annals of this Academy that a lady artiste was chosen to preside over our Conference. MS presided over the Sadas of the 58th Conference on 1st January 1985 and this year we have the privilege of her inaugurating our 61st Conference.

As a token of our regard and gratitude to her for this long and fruitful connection with this Academy, we have brought out a short memoir which furnishes full details of her unique career as a musician, rare photographs taken with many celebrities of the world and a list of over 200 concerts given by her for charitable purposes. The souvenir will be on sale at our book stall for a nominal price of fifteen rupees.

I extend to Vidwan B. Rajam Iyer, the President-elect of this Conference, a warm and hearty welcome. Sri Rajam Iyer is one of the most respected among the vocalists in Carnatic music with an impeccable record of adherence to tradition and maintenance of the highest standards in the practice of the art. He is one of the torch-bearers of the glorious style of his Guru, Ariyakudi Ramanuja Iyengar, who was known as the 'complete musician' during his life time. Iyengar evolved a concert pattern of shorter duration but packed all the elements of traditional musical offerings into his new format. Sri Rajam Iyer has an enviable record as a performer, teacher and musicologist and has been rendering yeoman service to this Academy as a member of our Experts Committee and as our collaborator in the preparation of a Tamil edition of the Sangita Sampradaya Pradarsini. He is presently the Principal of our Teachers College of Music and continues his close association with us in our activities. We look forward to his able guidance in the discussions and demonstrations during our morning sessions of this Conference.

I am very happy to announce that Pandit Ravi Shankar, the most widely known Indian artiste, has not only agreed to give a Sitar recital on January 2nd, after a gap of many years, but has also agreed to preside over our Sadas on January 3. This is a matter of great prestige to this Academy because Panditji is one of our most versatile instrumentalists who has taken our music to the farthest corners of the globe and has popularised it in many countries of the world. He is perhaps the first among Indian musicians to treat Carnatic ragas in the North Indian style and his participation in our festival this year is an epoch-making event.

So far as our mid-year activities are concerned, 1987 was a most memorable year. In Association with the International Dance Alliance Limited, we celebrated the International Dance Week on on the 19th and 20th January 1987, as a tribute to Smt. Rukmini Devi, in which 15 prominent dance artistes of Madras performed on the stage. During the same month, the Department of Cultural Affairs of the Government of Uttar Pradesh arranged a series

of culural programmes at this auditorium in which renowned artistes like Ustad Bismillah Khan, Smt N. Rajam, Smt. Girija. Devi and Sri Birju Maharaj took part. Admission to the performances was by invitation and a large number of connoisseurs attended these perfomances.

Another matter of joy for all of us is that our Academy earned the prestigious honour being selected for the 'best cultural organisation award ' by the Tamil Nadu Eyal, Isai, Nataka Manram. At a function presided over by Tamil Nadu Governor, Shri S. L. Khurana, I, on behalf of the Academy, received the shield on 26th January from Dr. M. G. Ramachandran, Chief Minister.

Thanks to a munificent endowment made by Shri Obul Reddy for the celebration of the Tyagaraja Day, the Saint's Aradhana was celebrated in the Academy on February 1, 1987. In the morning there was Veda Parayanam followed by the singing of the Pancha Ratna Kritis of Tyagaraja by more than fifty vidwans. In the evening there were music recitals by Dr. Semmangudi Srinivasa Iyer and Vidwan K. V. Narayanaswamy.

The Syama Sastri Day was celebrated by the Academy on April 24 when Vidwan Maharajapuram Santhanam gave a recital of kritis of Sastri. The Kasturi Srinivasan Hall was packed to capacity and Shri Santhanam gave a moving performance.

The birth centenaries of Shri K. V. Krishnaswami Iyer and Shri S. Satyamurti were celebrated on July 25, 1987 and August 19, 1987 respectively when tributes were paid by several speakers to the two distinguished personalities for their selfless service to many public causes. We shall be celebrating the Birth Centenary Day of Kasturi Srinivasan on December 27, 1987 when his portrait will be unveiled here.

A major cultural event during 1987 was the 'Natyotsava' organised by the Kala Mandir Trust in association with this Academy for a week from August 24. Thousands of dance lovers in Madras attended the 18 performances by invitation.

The Muthuswami Dikshitar Day, sponsored by Dharmavarapu Sitaramanjaneyulu Anasuya Devi Endowment, Andhra Pradesh, was celebrated on 20th October at the Kasturi Srinivasan Hall when there was a fine recital of Dikshitar kritis by Shri B. V. Raman and Shri B. V. Lakshmanan.

This year's music and dance festival will comprise 66 performances of music and dance, including four concerts by senior musicians during our morning sessions. There will also be two harikathas in the morning, one of which will be in Sanskrit. There is also a Sanskrit play to be enacted by members of the Samskrita Ranga.

During our morning sessions there will be 35 lecture-demonstrations, including six by scholars from abroad, and discussions on raga lakshanas by members of our Experts Committee.

I once again welcome all of you to this function and request Dr. M. S. Subbulakshmi to Inaugurate this Conference."

INAUGURAL ADDRESS

Sangita Kalanidhi Dr. M. S. Subbulakshmi then delivered the following inaugural address in Tamil, an English translation of which will be found below the Tamil original.

"வித்வத் சபைத் தலைவர் ஸ்ரீ வாஸு அவர்களே! ஏனைய நிர்வாகிகளே! இவ்வருட மாநாட்டுத் தலைவரான வித்வான் ஸ்ரீ ராஜமய்யர் அவர்களே! வித்வான்களே! விதுஷிகளே! ரசிகப் பெருமக்களே! அனைவருக்கும் என் நமஸ்காரங்கள்!

கர்நாடக சங்கீதத்தைப் பேணி வளர்ப்பதற்காக உள்ள ஸ்தாபனங்களுள் முதல் ஸ்தானத்தைப் பெற்றிருப்பது இந்த வித்வத் சபை. 1927ல் நிறுவப்பட்டு அன்றுமுதல் தனது இசைத் தொண்டில் மேன்மேலும் அபிவிருத்தி கண்டு, இன்று ஆல விருக்ஷமாக வளர்ந்து நின்று, மணியான பணிக்கு மணிவிழா ஆண்டின் நிறைவைக் காண்கிறது. இசை உலகுக்கு, அதைச் சேர்ந்த கலைஞர்கள் ரசிக மகா ஜனங்கள் ஆகியோருக்கு இது ஒரு சுப மகோத்ஸவம். இந்த சந்தர்ப்பத்தில் மகாநாட்டைத் தொடக்கிவைக்கும் பணி எனக்கு வாய்த்திருப்பதைப் பெரும் பேறுகக் கருதுகிறேன்.

இம் மணிவிழா நிறைவின்போது ஒரு பொன்னுண்டு காலத்துக்கு மேலாக இச் சபையுடன் சொந்தம் கொண்டுள்ள எனக்கு, இதன் அற்புதப் பணிகள் எப்படி ஆண்டு தோறும் விரிவு கண்டுள்ளன என்பது காட்சி காட்சியாக நினைவுத் திரையில் ஓடுகிறது. கீற்றுக் கொட்டகையிலும் வாடகைக் கட்டிடத்திலும் நடைபெற்ற சபை, சரஸ்வதி தேவியின் அரசவை போன்ற இந்த மாளிகையைத் தனக்கெனப் பெற்றிருப்பது இதன் ஸ்தூலமான வளர்ச்சியைக் காட்டுகிறது.

இந்த ஸ்தூல வளர்ச்சிக்கு உயிரூட்டுவது இதற்குச் சற்றும் பின் தங்காமல் இசைமயமாக இச் சபை கண்டுள்ள ஸூக்ஷ்ம வளர்ச்சியாகும். இந்த நீண்ட நெடிய கால கட்டத்தில் எத்தனை எத்தனை இசை அறிஞர்களைக் கொண்டு எத்தனை எத்தனை அரிய ஆராய்ச்சிகளை இச் சபை வெளியிட்டுள்ளது, என்பதை எண்ணிப் பார்த்தால் பிரமிப்பே ஏற்படுகிறது.

இச் சந்தர்ப்பத்தில் இதன் முன்னுள் தலைவர்களாக இந்த சபைக்குத் தங்களது உயர் பணியை, உயிர்ப் பணியை அளித்து இச் சபையைத் தன்னிகரில்லாத ஸ்தானத்துக்குக் கொண்டுவந்த பெரியோர்களான ஸ்ரீமான்கள் கே. வி. கிருஷ்ணஸ்வாமி அய்யர், டாக்டர் யூ. ராமராவ், கஸ்தூரி ஸ்ரீனிவாசன், டி. டி. கிருஷ்ணமாச்சாரியார், டி. வி. சுப்பா ராவ், டி. எல். வெங்கடராமய்யர், டி. எஸ். ராஜம், கே. ஆர். சுந்தரமய்யர் ஆகியோரையும் வெகு நீண்டகாலம் இதன் காரியதரிசியாக அபாரத் தொண்டாற்றிய டாக்டர் வே. ராகவன் அவர்களையும் வணக்கத்துடன் நினைவு கூர்வோம்.

அவர்கள் விட்டுச் சென்ற ஸ்தானத்தை சிறப்புற இட்டு நிரப்பி வருகிறார் இன்றைய தலைவரான ஸ்ரீ டி. டி. வாஸு அவர்கள். அவரது செயற்துடிப்பும், இனிய இயல்பும் இந்த மகத்தான ஸ்தாபனத்தின் இசைத் தொண்டைப் பல விதங் களில் பலிதமாக்கி வருகின்றன. அவரோடு இணைந்து சீரிய பணியாற்றி வரும் உபதலைவர்கள், காரியதரிசிகள், ஏனைய நிர்வாகிகள் ஆகிய யாவருக்கும் இசை உலகின் சார்பில் நன்றியும், பாராட்டும் தெரிவித்துக் கொள்கிறேன்.

இந்த மகத்தான சபை சந்திர சூரியர் உள்ளளவும் நமது ஒப்பற்ற இசைக் கலைக்குத் தொடர்ந்து தொண்டாற்றி வரு வதற்கு "ஏழிசையாயும் இசைப் பயனுயும்" உள்ள நாத பிரம்மத்தை வேண்டுகிறேன்.

வித்வத் சபை அளிக்கும் விசேஷ கௌரவமான "ஸங்கீத கலாநிதி" விருதினை இவ்வாண்டு வித்வான் ஸ்ரீ B. ராஜமய்யர் அவர்கள் பெறுகிறார்கள். அன்னார் இதற்கு பூர்ண யோக்ய தாம்சம் பெற்றவர். மகாவித்வானுகிய பூஜ்யஸ்ரீ அரியக்குடி அய்யங்கார் அவர்களின் தலைசிறந்த சிஷ்யர்களுள் ஒருவர் அவர். பூஜ்ய ஸ்ரீ தீக்ஷிதர் அவர்களின் கிருதிகளில் விசேஷ மான பாடாந்தர அப்யாஸம் பெற்றவர். பாண்டித்யம் மட்டுமின்றி சபை மேடைகளிலும் சோபித்து வருபவர். இதற்கெல்லாம் மேலாக இசையை போதிப்பதிலும் அவர் அலாதியான ஆற்றல் பெற்றவர். தன்னளவில் நல்ல இசைக்

கலைஞராக இருப்பது வேறு; அக் கலையைப் பிறருக்குக் கற்றுக்கொடுக்கும் திறமை வேறு. தாம் ஈட்டியுள்ள இசைச் செல்வத்தை மிக்க திறமையுடன் மாணவர்களுக்கும் உரிய தாக்கி வருகிறார் ஸ்ரீ ராஜமய்யர். வித்வத் சபையின் வித்யா சாலையில் அவரால் பயிற்றுவிக்கப்பட்ட வித்யார்த்திகள் அனைவருமே இவ்வாண்டு முதல் வகுப்பில் தேர்ச்சி பெற்றுள்ளனர் என்பதிலிருந்து அவர் எவ்வளவு கருத்தூன்றி இப்பணியை ஆற்றுகிறார் என்று புரிந்துகொள்ளலாம். வித்வத் சபை சூட்டும் கலாநிதி விருது அவருக்கு நற்பணியில் மேலும் ஊக்கமூட்டுமென நம்புகிறேன். ஸ்ரீ ராஜமய்யர் நெடுங்காலம் இசைக் கலைஞராகவும், ஆசிரியராகவும் தொண்டாற்றுவதற்கு சங்கீத மாதாவை வேண்டுகிறேன்.

உரையை முடிக்குமுன் ஒரு விஷயம் உங்கள் முன் சமர்ப்பிக்க அனுமதி கோருகிறேன். பல பெரியோர்கள் பன்முறை கூறியுள்ள விஷயம்தான் என்றாலும், எவ்வளவு முறை வலியுறுத்தினாலும் தாங்கும் என்பதால் இதனை சங்கீத அப்யாஸம் செய்பவர்கள், சங்கீத அபிமானிகள் ஆகியோரின் கவனத்துக்கு மீண்டும் கொண்டுவர விரும்புகிறேன். அதாவது, பக்தி ஒன்றுதான் நமது இசையின் ஆதாரமான வேருமாகும்; அதன் முடிந்த பயனான பழமுமாகும் என்பதை நாம் எந்நாளும் மறக்கலாகாது. நமது இசை மஹனீயர்கள் அனைவருமே சங்கீத சாஸ்திரத்தில் அறிவு ரீதியில் அளவுகடந்த புலமை பெற்றிருந்தாலும் இந்த வித்வத் முழுவதையும் தங்களது உள்ளத்தில் ஊற்றெடுத்த பக்திப் பிரவாஹத்துக்கு வடிகாலாகத்தான் பயன் செய்திருக்கிறார்கள் என்பதைத் தெள்ளத் தெளியக் காண்கிறோம். இன்றைய வடிவிலுள்ள கர்நாடக சங்கீதத்துக்கு அறிவு ரீதியில் ஆரம்பப் பாடங்களைத் தந்துள்ள மஹான் தாஸரவர்கள் புரந்தர விட்டலனுக்காக நிரந்தரமும் உருகி, தேவர் நாமாக்களைத் தந்துள்ளவர் அல்லவா! ஸ்வர, லய வித்வத்திலும் மொழி அறிவிலும், சிந்தனைப் புலமையிலும் நம்முடைய இசை உலகின் அவதார புருஷர்களான த்ரிமூர்த்திகள் எப்பேர்ப்பட்ட உயர்வைப் பெற்றிருந்

தவர்கள்? இன்னும் அன்னமாச்சாரியர், க்ஷேத்ரக்ஞரில் தொடங்கி, நாராயண தீர்த்தர், ஸ்வாதித் திருநாள், கோபாலகிருஷ்ண பாரதியார், பாபநாசம் சிவன் அவர்கள் என்றிப்படி நமது வாக்கேயகாரர்கள் எத்தனை எத்தனை ராக ரூபங்களைத் தங்கள் கிருதிகளில் எழில் வடிவங்களாக வடித்துத் தந்திருக்கிறார்கள்? ஆனால் இத்தனை வித்வத் அம்சங்களையும் கொண்டு அவர்கள் செய்த அந்தக்கிருதி களின் நோக்கமும், சாரமும் தெய்வ பக்தி என்ற ஒன்றாகத் தானே இருந்திருக்கிறது? வித்வத் என்ற பொன் அவர்க ளிடம் இருந்தது மட்டுமின்றி பக்தி என்ற வைரமும் இருந்தது. பக்தி வைரத்தை அழகான ஆபரணமாக்கி அதன் ஜ்வலிப்பை நன்றாக எடுத்துக் காட்டுவதற்கான கட்டிட மாக மட்டுமே அவர்களது பொன்னான வித்வத் பயன் பட்டது. இந்தப் பரம புனிதமான பாரம்பரியத்தை நாம் சற்றும் நலிவு காணாதபடி பேணிக் காத்துத் தர வேண்டி யது நம்முடைய கலாசாரக் கடமையாகும்.

பக்திதான் இசையின் உயிரும்,பயனும் ஆகும் என் பதை நமது சங்கீத வித்வத் சபை நன்கு உணர்ந்தே இருக் கிறது, அதன் ஆராய்ச்சிக் கூட்டங்களில் பக்திப் பாடல்கள், ஸ்தோத்திரங்கள் ஆகியவற்றுக்குத் தவறாமல் இட மளிக்கப்படுகிறது. எல்லாவற்றுக்கும் மேலாக இச் சபையின் லட்சிய வாசகமாக – Motto வாக – இருப்பது, பக்தி இசையின் பெருமை பற்றி ஸாக்ஷாத் பகவானே சங்கீதத்தின் மூல குருவான நாரத முனிவருக்குக் கூறிய அமுதமான ச்லோகம்தான்!

"நாரதா! நான் வைகுண்டத்திலோ, யோகியரின் இதயத்திலோ, சூர்ய மண்டலத்தின் மத்தியிலோ வசிக்க வில்லை. என் பக்தர்கள் எங்கே பாடுகிறார்களோ அங்குதான் நான் உறைகிறேன்" என்று பொருள்பட பகவான் மொழிந்த அந்த சுலோகத்தைக் கூறி விடைபெறுகிறேன்.

नाहं वसामि वैकुण्ठे न योगि हृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

Dr. M. S. Subbulakshmi's Inaugural Address at the Madras Music Academy's 61st Annual Conference on Saturday the 18th December 1987.

The Music Academy is the foremost among institutions fostering Karnatic Music. Founded in 1927, and further progressing in its service to music, it has today grown into a large banyan tree completing the Diamond Jubilee year of its golden performance. This is an auspicious festival for artistes and *rasikas* alike. I deem myself singularly fortunate to open the Conference under such propitious circumstances.

Enjoying as I do a fond association with the Academy for over a half-century, the growth of the unique service of this institution year by year unfolds itself scene after scene on the silver screen of my memory. On the gross, physical level this growth is represented by this august building, verily the royal court of Sarasvati Devi, to which the Academy has moved after years of functioning in thatched *pandals* and rented buildings. On the more important inner (Sukshma) level of music-promotion too the growth has been no less stupendous. It is this subtle growth that has animated the physical growth of the Academy. On this side of musical service, it is simply staggering to think of the countless researches of numerous musicologists that have been brought out through the Academy over this long span of time.

On this solemn occasion let us reverentially recall to memory the inestimable service rendered as their very life's mission by the former Presidents of the Academy, Sarvasri K. V. Krishnaswami Aiyar, Dr. U. Rama Rao, Kasturi Srinivasan, T. T. Krishnamachari, T. S. Rajam and K. R. Sundaram Aiyar and also by Dr. V. Raghavan who rendered yeoman service as the Secretary of the Academy. It is their contribution that has helped to raise the Academy to the unparallelled status it occupies in the world of music.

The present President Sri T. T. Vasu has ably and efficiently filled up the place left by his illustrious predecessors. His bubbling dynamism and sweet temperament are significantly helpful in achieving the targets in the various branches of service that this

mammoth body has undertaken. My sincere compliments are also due to the Vice-Presidents, Secretaries and the other office-bearers, who are single-mindedly working in harmony with the President.

I pray to Nada-brahman, who (according to the Devaram) is "the Seven Notes and their Fruit" to bless the Academy to continue its service as long as the sun and the moon continue to exist.

This year Vidwan Sri B. Rajam Aiyar will be the recipient of the coveted title of 'Sangita Kalanidhi' awarded by the Music Academy. He is fully qualified for the honour. He is one of the foremost disciples of Maha Vidwan Pujya Sri Ariyakudi Ramanuja Ayyangar. He has specialised in the kritis of Pujya Sri Dikshitar. Besides his scholarship, he is also quite eminent as a performing musician. Above all, he has a unique capacity for teaching. It is one thing to be a good artiste by oneself, quite another to be able to teach the art to others. Sri Rajam Aiyar is very proficient in imparting his art to students. His earnest dedication in this regard is testified by the fact *all* the students who have been trained by him in the Music Academy's Teachers College have passed in the first class this year. I am sure the Kalanidhi title will further enthuse him in his tasks. I pray to the Sangita Devata for his continued service for long as an artiste and teacher.

I beg your leave to make a submission before I conclude. It is a matter that has been reiterated many a time by many stalwarts in the field. Yet, since it is worth any number of repetitions, I draw the attention of both artistes and *rasikas* to this point. It is this: it is Bhakti alone that constitutes both the root and fruit of our music. Our music is basically sustained by the root of bhakti; the end-product of our music also is the fruit of bhakti. We can ill afford to forget this truth. All the luminaries in our music field have certainly been academically endowed with the highest knowledge in the science of music. Yet we see it crystal-clear that all their scholarship has been used by them only as a means to canalize the springs of Bhakti ever surging in their hearts. For example, the Mahatma, Purandaradasa, who has given us music

lessons right from the primary stage, was the one who was always dissolving himself in his devotionals of *Devara-namas* on Lord Vithala. What eminence our Music Trinity had as intellectuals with their deep knowledge in the intricacies of Raga and Tala with their command over language and with their richness of poetic thought? What intellectual wonders have been accomplished by our composers beginning from Annamacharya, Kshetrajna and Narayana Tirtha, passing through Swati Tirunal and Gopalakrishna Bharati right upto Sri Papanasam Sivan of recent times in their kritis, in which they have distilled the quintessence of numberless Ragas? Yet has not Bhakti alone been the sum and substance, the be-all and end all, of all their kritis ? They had in them both the gold of schoiarship and the diamond of bhakti. They utilized the scholarship, gold, only to serve as the framework and foil to set off the bhakti-diamond in all its brilliance as a Jewel. It behoves us to cherish and nourish this sacred heritage as the pious duty cast on us by our culture.

The Music Academy has been, and continues to be, thoroughly alive to this truth viz., Bhakti alone is the very life breath of our music and its ultimate reward. Hymns and songs of Bhakti are invariably given their due place in the Academy's sessions of deliberations. Above all, the Academy has adopted as its motto a nectarine verse from the mouth of the Lord Himself, in which He declares the greatness of devotional music to no less a person than Saint Narada, the Prime Preceptor of music. In it the Lord proclaims : "I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun : (but) where my bhaktas sing, there be I, Narada!" I take leave of you after reciting the original *sloka* :

Naaham vasaami Vaikunthe
no yogi - hrudaye ravau
Mad-bhakta yatra gaayanti
tatra tishthaami Naarada

VOTE OF THANKS

Sri T. S. Parthasarathy, Secretary, proposed a vote of thanks.

ELECTION OF PRESIDENT

Vidwan B. Rajam Iyer was unanimously elected as the President of the Conference. He then delivered the following presidential address :

மகாநாட்டின் தலைவர் வித்வான்

B. ராஜம் அய்யர் அவர்களின் தலைமை உரை

वागीशाद्याः सुमनसः सर्वार्थानामुपक्रमे ।
यंनत्वा कृतकृत्यास्युः तंनमामिगजाननं ॥

ஸங்கீத உலகின் உயர்தாரகையாக ஒளிரும், பெருமதிப்பிற்குரிய ஸ்ரீமதி. M. S. S. அவர்களுக்கும், ஸங்கீதவித்வத் ஸபையின் எங்கள் மதிப்பிற்குரிய தலைவர் ஸ்ரீமான் T. T. வாஸு அவர்கள், உப தலைவர்கள், டிரஸ்டிகள், காரிய தரிசிகள், நிர்வாகக் குழு உருப்பினர்கள், ஸங்கீத வித்வான்கள், ரஸிகப் பெருமக்கள் எல்லோருக்கும் எனது வினயபூர்வமான நமஸ்காரங்களைத் தெரிவித்துக்கொள்கிறேன்.

இந்த வருடம், ஸங்கீத வித்வத்ஸபையினர், என்னைத் தலைமைதாங்கச்செய்து, கௌரவத்தையளித்ததற்கு அகாடமியின் நிர்வாகத்தினர் எல்லோருக்கும் எனது மனப்பூர்வமான க்ருதக்ஞதையைத் தெரிவித்துக் கொள்கிறேன்.

எனது குருநாதர் ஸங்கீதரத்நாகர அரியக்குடி ஸ்ரீ ஐயங்காரவர்கள் 1938ல், ராயப்பேட்டை Woodlandsல் நடந்த 10-வது வித்வத்ஸபை மகாநாட்டிற்குத் தலைமைதாங்க வந்திருந்தபொழுது, சிறுபையனாக இருந்த நானும் அவர்களுடன் கூட வந்து, குருநாதர் அந்த மாநாட்டைச் சிறப்புடன் நடத்தி எல்லோராலும் கௌரவிக்கப்பட்டது எனக்கு மறக்கமுடியாத ஸம்பவமாகும். ஸங்கீத வித்வான்களுக்கு ஆதர்சமாகத் திகழ்ந்த என் குருநாதர் ஸ்ரீ அரியக்குடி ஐயங்காரவர்களிடம் மிகச் சிறுவயதிலேயே குருகுலவாஸம் செய்து, ஸங்கீதாப்யாஸம் செய்ய நேர்ந்தது எனது பூர்வ புண்ய விசேஷந்தான். அவர்களின் அநுக்ரஹ விசேஷத்தை நினைவு கூர்ந்து, எனக்கு அளிக்கப்பட்டிருக்கும் இந்த மஹத்தான கௌரவத்தை, அவர்களுக்கு ஸமர்ப்பிக்கிறேன்.

1947ல் என்னை சென்னைக்கு வரும்படி ஏற்பாடு செய்து கொடுத்த ஸங்கீத கலாநிதி, Justice ஸ்ரீ T.L. வெங்கடராமய்ய

ரவர்கள், எனக்கு ஏராளமான தீக்ஷிதர் கிருதிகளை வாத்ஸல்யத்துடன் போதித்திருக்கிறார்கள். இந்த Music Academyயில் செய்துவந்த பல Lecture demonstrationகளிலும் நானும் கூட இருந்து பாட நேர்ந்த ஸந்தர்ப்பங்கள் நிறைய நேர்ந்திருக்கின்றன. ஸங்கீத லக்ஷ்ய லக்ஷணங்களை நன்கு ஆராய்ந்து அறிந்து, ஏராளமான தீக்ஷிதர் கிருதிகளை தீக்ஷிதரவர்கள் பரம்பரையில் வந்த ஸ்ரீ அம்பிதீக்ஷிதரவர்களிடம் கற்றறிந்திருந்த ஸ்ரீ T. L. V. ஐயரவர்களை நினைவுகூர்ந்து எனது ஹ்ருதய பூர்வமான அஞ்ஜலிகளை அர்ப்பணிக்கிறேன்.

''ஸங்கீத ஞானமு பக்திவினா ஸன்மார்க்கமுகலதே'' என்று ஸ்ரீ த்யாகப்ரும்மம் பாடியதற்கு இலக்கணமாகத் திகழ்ந்து வருபவர் எனது பெருமதிப்பிற்குரிய கோகிலகான ஸஹோதரி ஸங்கீத கலாநிதி ஸ்ரீமதி M. S. S. அவர்கள். ஸங்கீதத்தை ஈச்வரார்ப்பணமாக்கி ஏராளமான தர்மங்களைச் செய்துகொண்டிருக்கிறார்கள். ஸ்ரீமான் ஸதாசிவம் அவர்களும், ஸ்ரீமதியும் அவர்களது நாதோபாஸனையால் உலகம் முழுவதையும் தம்வசப்படுத்தியவர்கள். என்னைத் தலைமை வகிக்கப் பணித்திருக்கும் இவ்வருட மகாநாட்டை, எனது பேரன்புக்குரிய ஸஹோதரி தொடங்கிவைப்பதை எனது பேரதிருஷ்டமாகக் கருதுகிறேன்.

त्रिवर्ग फलदास्सर्वे दानयज्ञजपादयः ।
एकंसङ्गीत विज्ञानं चतुर्वर्ग फलप्रदम् ॥

(शिवपुराणं)

தானம் செய்தல், யாகம் செய்தல், ஜபம் செய்தல் முதலியவை, அறம், பொருள், இன்பம் என்ற மூன்று பலன்களை மட்டுமே அளிக்கவல்லவை. ஸங்கீதம் ஒன்றுமாத்திரமே, தர்மம், அர்த்தம், காமம், மோக்ஷம் என்ற நான்குவிதமான புருஷார்த்தங்களையும் அளிக்கக்கூடியதென்று சிவபுராணம் கூறுகிறது.

गीतिगानेन योगस्यात् योगादेव शिवैक्यता ।
गीतिज्ञो यदियोगेन स याति परमेश्वरम् ॥

பொருளை உணர்ந்த பாடலே யோகமாக ஆகி அதனால் மனோலயம் ஏற்பட்டு, அந்த யோகத்தினாலேயே பரம்பொருளை யடைகிறோம் என்கிறது ஸூத ஸம்ஹிதை.

नादोपासनया देवा ब्रह्मविष्णु महेश्वराः ।
भवन्त्युपासिता नूनं यस्मादेते तदात्मकाः ॥

(गीतरत्नाकरम्)

ப்ரும்மா, விஷ்ணு, மஹேசனும் நாதவடிவினர்களே ஆகையால் நாதத்தை உபாஸிப்பவர்கள் பிரமனாகவும் திருமாலாகவும், சிவனுமாகவே ஆகிவிடுகின்றனர் என நாதோபாஸனையின் பெருமையைக் கூறுகிறது "ஸங்கீத ரத்னாகரம்". இதையே தியாகப்ரும்மமும் "நாதோ பாஸனசே சங்கர நாராயண விதுலு வெலஸிரி" என்று பாடியிருக்கிறார்.

மஹிமையும், தொன்மையுமுடைய நமது ஸங்கீதம்

सामवेदादिदं गीतं संजग्राह पितामहः ।

என்று ஸங்கீத ரத்னாகரத்தில் கூறியவாறு, ஸாமவேதத்திலிருந்து பிரமன் இந்த இசைக் கலையை கிரஹித்துக் கொண்டதாகக் கூறப்பட்டிருக்கிறது. இது ஓர் அநுபவ பூர்வமான உண்மை. Primordial scale of Indian Music அதாவது இந்திய ஸங்கீதத்தில் முதன் முதலாக ஏற்பட்ட ஸ்வரங்கள் ஸாமகானத்திலிருந்து எடுக்கப்பட்டவையே. இதைத்தான் தியாக ப்ரும்மமும் "மோதகர நிகமோத்தம ஸாம வேத ஸாரம்" என்று பாடியிருக்கிறார் அவ்வாறு எடுத்துக் கொள்ளப்பட்ட ஸாம வேதத்தின் scaleஐ அடிப்படையாகக் கொண்ட ஸ்வரங்களை, ரிஷபத்தை, காந்தாரத்தை, மத்யமத்தை என்று எல்லா ஸ்வரங்களையும் ஷட்ஜமாக ஆக்கிக் கொண்டு பண்டைய காலத்தில் ஸங்கீதம் வளர்ச்சியடைந்து வந்திருப்பதை பரதரது நாட்டிய சாஸ்திரம் (4th cent B.C) ஸங்கீத ரத்னாகரம் (13th cent) முதலிய பழைய கிரந்தங்களில் கூறப்பட்டு வந்துள்ளது.

இவ்வாறு வளர்ந்துவந்த ஸங்கீதம், வேங்கடமகியின் காலத்தில், 12 ஸ்வரஸ்தானங்கள், 16 ஸ்வரங்களினடிப்படையில், 72 மேளங்கள் அமைக்கப்பட்டு, நிலைபெறச் செய்தது, நமது ஸங்கீதத்தின் முக்கியமானதொரு ஸம்பவமாக (Mile stoneஆக) கருதவேண்டிய காலகட்டமாகும். 15வது நூற்றாண்டில் தோன்றி ஸங்கீத பிதாமஹரென்று அழைக்கப்பட்ட புரந்தரதாஸரவர்கள், பக்தியுடன் ஏராள

மான க்ருதிகளையும் ஸூளாதிகளையும் பகவதர்ப்பணமாக இயற்றியதுடன், ஸங்கீத அப்யாஸ க்ரமத்தை நன்கு அமைத்து, எளிய கீதங்களை பிரதமாப்யாஸிகளுக்கென்று செய்து அருளியிருப்பது நமது பாக்யமாகும்.

நமது கர்நாடக ஸங்கீதத்திற்கு, 18-வது நூற்றாண்டு ஒரு பொற்காலமென்று கூறுவது சிறிதும் மிகையாகாது. ஏனெனில், ஸங்கீத த்ரிமூர்த்திகளாகிய ஸ்ரீத்யாகப்ரும்மமும் (1767-1847), ஸ்ரீ முத்துஸ்வாமி தீக்ஷிதரும் (1775-1835) ஸ்ரீ சியாமா சாஸ்திரிகளும் (1763-1827) சுமார் 12 வருட இடைவெளியில், திருவாரூரிலேயே அவதரித்தார்கள். அவர்கள் காலத்திலும் அதற்கு முன்னும் பின்னும், தஞ்சையில் மஹா வித்வான்களை மன்னர்கள் ஆதரித்து வந்திருக்கிறார்கள். அந்த ஆஸ்தான வித்வான்களும் அழகான கிருதிகளை இயற்றியிருக்கிறார்கள். எனினும் ஸங்கீத த்ரிமூர்த்திகளின் கிருதிகளுக்கு உள்ள மஹிமையே அந்த கிருதிகள் தியாக ப்ரும்மம், முதலானவர்களுக்கு பகவதநுக்ரஹத்தால் வந்து அவர்களும் யாதொருவிதமான லௌகீக பலன்களையும் மதியாமல், ஈச்வரார்ப்பணமாகவே செய்யப்பட்டிருப்பதால் அதன் ராகபாவங்களும், ஸாஹித்ய பாவங்களும் மிகவும் உயர்ந்த முறையில் அமைந்து லோகோத்தரமாக விளங்குகின்றன.

ஸ்ரீ த்யாக ப்ரும்மத்தின் 'ஸ்வர ராகஸுதாரஸயுத பக்தி ஸ்வர்க்காபவர்க்கமுரா' அதிலேயே, 'மூலாதாரஜ நாத மெறுகுட முதமகு மோக்ஷமுரா' "இந்த ஸௌக்யமனி நே ஜெப்பஜால" என்ற காபி ராக க்ருதியில் "ஸ்வர ராகலய ஸுதாரஸமந்து, வர ராமநாமமனே கண்ட சக்கெர மிச்ரமு ஜேஸி புஜியிஞ்சே சங்கருனிகி தெலுஸுனு", ஸங்கீத ஞான விஹீனுலகு மோக்ஷமுகலதா 'நாதஸுதாரஸம்பிலனு', "நாதலோலுடை ப்ரும்மானந்த மந்தவே" "ஸ்ரீபப்ரிய ஸங்கீதோபாஸன சேயவே ஓமனஸா" முதலிய ஏராளமான க்ருதிகளில் தாம் அநுபவித்த பக்தியுடன் கூடிய நாதோபாஸனையால் ராமனைப் பாடி அந்த க்ருதிகளை அர்ப்பணித்து அந்த ஆனந்தத்தில் திளைத்திருந்ததற்குச் சான்றாக அந்த கிருதிகள் விளங்கிக் கொண்டிருக்கின்றன.

ஸங்கீத த்ரிமூர்த்திகளில் ஒருவரான முத்துஸ்வாமி தீக்ஷிதரும், சிறுவயதிலேயே தமது தந்தையாரான ராமஸ்வாமி தீக்ஷிதரிடம் முறையாக ஸங்கீதம் பயின்று, பெரிய யோகியான சிதம்பரநாத ஸ்வாமிகளுடன் காசிக்குச் சென்று அவரிடம் மந்திர தந்திர சாஸ்திரங்களையும், தேவி உபாஸனுக்ரமங்களையும் விரிவாகக் கற்று, அங்கு பிரபலமான ஹிந்துஸ்தானி இசையிலும் தேர்ச்சிபெற்று, திருத்தணி வந்து முருகனின் அருள்பெற்று, ஏராளமான கிருதிகளை எல்லா தெய்வங்களின் பேரிலும் பொழிந்திருக்கிறார்கள். அவற்றில் நவக்ரஹ கீர்த்தனைகள், நவாவரண கீர்த்தனைகள், பஞ்சலிங்க க்ருதிகள், பல தெய்வங்களின் பேரிலும் விபக்தி கீர்த்தனைகள் நூற்றுக்கணக்கில் (சுமார் 500) க்ருதிகள் நமக்குக் கிடைத்திருக்கின்றன. அந்த க்ருதிகளில் உள்ள ராகபாவத்தின் ஆழமும், நுட்பங்களும், கருத்துக்களும் மிகவும் உன்னதமான முறையில் செய்யப்பட்டிருக்கின்றன. இவற்றை பழைய மரபுமாறாமல் கற்பதென்பதை ஸங்கீதத்தின் Advanced study அல்லது சிறப்புப் பயிற்சியாகக் கருத வேண்டும்.

தேவி உபாஸனையில் சிறந்து விளங்கிய சியாமா சாஸ்திரிகளுடைய க்ருதிகள் நமக்குக் கிடைத்திருப்பது எண்ணிக்கையில் குறைவாக இருந்தபோதிலும், ஒவ்வொரு கிருதியும் ஒவ்வொரு ரத்னமென்று மதிக்கத்தக்க விதத்தில் ராகபாவச் செறிவும், தாள மிடுக்கும் கொண்டவை.

தெய்வீகமான இம் மூவரின் கிருதிகளைத்தவிர அவர்களுக்குச் சிறிது முன்னும் பின்னுமாக, பத்ராசல ராமதாஸர், தாள்ளப்பாக்கம் அன்னமய்யா க்ஷேத்திரக்ஞர், அஷ்டபதிகளை யருளிய ஜயதேவர், தானவர்ணமார்க்கதரிசி எனப்படும் பச்சிமிரியம் ஆதியப்பையர், மார்க்கதரிசி சேஷய்யங்கார் தீக்ஷிதரவர்களின் பிதாவான ராமஸ்வாமி தீக்ஷிதர், ஸஹோதரர்களான சின்ன ஸ்வாமி தீக்ஷிதர், பால ஸ்வாமி தீக்ஷிதர், தியாகப்ரும்மத்தின் சிஷ்யர்களான வீணை குப்பையர், வாலாஜாபேட் வெங்கடரமண பாகவதர், பல்லவி கோபாலய்யர், தஞ்சை நால்வரெனப்படும் சின்னையா, பொன்னையா, சிவானந்தம்; வடிவேலு ஆகியோர், ஸ்வாதி திருநாள் மஹாராஜா, நாராயண தீர்த்தர், மைஸூர் ஸதா

சிவராயர், தச்சூர் சிங்காராசாரியர், பட்டணம் சுப்ரமண்ய அய்யர், ராமநாதபுரம் ஸ்ரீனிவாஸய்யங்கார், மைஸூர் வாஸுதேவாச்சார், முத்தய்யாபாகவதர், கோபால கிருஷ்ண பாரதி, அருணுசலக் கவிராயர், வேதநாயகம்பிள்ளை, பாப நாசம் சிவன் முதலிய வாக்கேய காரர்கள் நமது ராகங்களின் பற்பல கோணங்களிலும் அழகான கிருதிகளை இயற்றி, அவர்களுக்கு முன்பு தோன்றியவர்களின் சம்பிரதாயங்களை நிலைபெறச் செய்திருக்கின்றனர்.

த்ரிமூர்த்திகளின் கிருதிகளையும், மற்ற சிறந்த வாக்கேய காரர்களின் கிருதிகளையும், பாடாந்தர சுத்தத்துடன், குரு முகமாகப் பாடம் செய்வதில்தான், சங்கீதத்தின் சிறந்த அம்சமான ராகநுட்பங்களும், ரக்திபாவமும் அறியப்பட வேண்டியிருக்கிறது.

ஸங்கீத உலகில் உன்னதமான ஸ்தானத்தை வஹித்து வந்த எனது குருநாதர் ஸங்கீதரத்நாகர அரியக்குடி ஐயங் காரவர்கள், கச்சேரிகளில் பாடிவந்த நீண்ட காலம் முழுவ தும், ராகம் பாடுவதிலும், கிருதிகளிலும், நிரவல், ஸ்வர ப்ரஸ்தாரங்களிலும், ஸம்பிரதாயத்தையும், கௌரவத்தை யும் நன்கு கடைப்பிடித்து வந்தாரென்பது எல்லோரும் அறிந்ததே. இவ்வாறு பாடும், ராகத்திலாகட்டும் நிரவல் ஸ்வரங்களிலாகட்டும். அளவுடனும், ரத்தியுடனும் பாடி, கச்சேரி செய்யும் எல்லா வித்வான்களுக்கும் மார்க்க தர்சி யாக விளங்கிவந்தார்கள். கர்னுடக ஸங்கீதத்திற்கு வேண்டிய கமகசுத்தம், சௌககாலம், மத்யமகாலம், துரிதகாலம் முதலிய எல்லா அம்சங்களும் சோபையுடன் பேசியும், மந்த்ரம், மத்யம், தாரம் என்ற மூன்று ஸ்தாயிகளிலும் அநாயாஸமாகப் பேசியும், கனநயம் கொண்ட சாரீரம் அவர் களது. நான் அவர்களிடம் குருகுலவாஸத்திற்குச் சென் றடைந்தது 1937ல். அப்போது அவர்கள் கையாலேயே ஸ்வரத்துடன் எழுதிய கீர்த்தனைகளைப் பாடம் செய்யும் பாக்யம் பெற்றிருந்தேன். அவ்வாறு பாடம் சொல்லும் பொழுது அவர்கள் சாரீரத்தில், வைரம்போல் ஒளிவீசிக் கொண்டு ஸங்கதிகள் பேசும் அழகு எனக்கு இன்றும் ஒலித்துக்கொண்டிருக்கிறது. அவ்வாறு சிரேஷ்டமான

வழியில் ஸங்கீதத்தைக் கற்கவும், பாடவும், கற்பிக்கவும் நேர்ந்திருப்பது எனது ஸுகிருதமென்று கருதுகிறேன். நமது இசைக்கலையை முறையாகக் கற்று, அதற்காக உழைத்து, கச்சேரிகள் செய்துவரும் வித்வான்கள், அதனை ஆவலுடன் கற்கவரும் தகுதியுடைய மாணவர்களுக்குக் கற்பிப்பது ஒரு சிறந்த தானமாகும்.

நன்கு கச்சேரி செய்துகொண்டு, நல்ல ஆசிரியராகவும் விளங்குவது மிகச் சிறந்த பண்பாக நான் கருதுகிறேன். அதிலும், இந்த மஹத்தான ஸ்தாபனத்துடன் நீண்டகாலமாகத் தொடர்புகொண்டு, கச்சேரிகள், நிரூபணங்கள் செய்துவருவதைத் தவிர, ஸங்கீதஸம்ப்ரதாய ப்ரதர்சினி என்ற சுப்பராம தீக்ஷிதரின் சிறந்த இசை நூல் வெளியிடுவதில் முக்கியமான பங்கேற்க நேர்ந்ததும், தற்சமயம் (Music Academy) கல்லூரியின் முதல்வராக பணியாற்ற நேர்ந்திருப்பதும், பெரும் சிறப்புகளாகக் கருதுகிறேன்.

தற்காலத்தில் ஸங்கீதம் கற்க, மாணவர்களைவிட மாணவிகள் அதிகமாக வருவதைக் காண்கிறோம். கற்பதில் ஊக்கமும், உழைப்பும், பெண்மணிகளுக்கு அதிகமாக இருப்பதாகத் தோன்றுகிறது. ஆண்பிள்ளைகளும் சிரத்தையுடன் கற்று உழைத்து நல்ல கலைஞர்களாக ஆவதற்கு இந்த Music Academy போன்ற ஸ்தாபனங்கள் உதவவேண்டுமென்று கேட்டுக்கொள்கிறேன். இந்த Academyயினரால் நடத்தப்படும் இசைக் கல்லூரியும், இன்னும் நன்கு விரிவாக்கப்பட்டு, ஸம்ப்ரதாய ஸங்கீதத்தைக் கற்க ஒரு சிறந்த கல்லூரியாகத் திகழவேண்டுமென்பது எனது விருப்பம்.

நமது தென்னிந்திய ஸங்கீதத்தில், ராகங்கள் தான் மிக மிக முக்கியமான அம்சமாகும். மாணவர்கள் ராகங்களின் நுட்பங்களையறிவதற்கும், அதனை சுருதி சுத்தத்துடனும், குறைகளில்லாமல், பாடுவதற்கும், வாத்தியங்களில் வாசிப்பதற்கும் கடினமான உழைப்பு தேவைப்படுகிறது. இவ்வாறு உழைத்தவர்கள் சிறந்த கலைஞர்களாகத் திகழ்வார்களென்பதில் ஐயமில்லை.

நமது தென்னிந்திய ஸங்கீதத்தில் வட இந்திய ஸங்கீதத்தைப்போல் சுருதி சுத்தம் காணப்படுவதில்லை என்று கூறப்படுவதில் உண்மையில்லாமலில்லை. ஆரம்பத்திலேயே வடஇந்திய ஸங்கீதத்தில் சுருதி சுத்தத்துக்கும் ஸ்வர சுத்தத்துக்கும் மிகுந்த சிரத்தையுடன் நன்கு உழைத்து அப்யாஸம் செய்வதான முறை இன்றும் வழக்கத்திலிருந்து வருகிறது. நமது தென்னிந்திய ஸங்கீதத்திலும் தம்புராச்ருதியுடன் சௌககாலத்தில் தாள நிர்ணயத்துடன் ஸ்வர ஸாதனை செய்யவேண்டியதின் முக்கியத்துவத்தைப் பெரியோர்கள் கூறி நானே அவ்வாறு பயிற்சி செய்து வந்திருக்கிறேன். ஆனால் தற்காலத்தில் ஆரம்ப அப்யாஸத்தில் அவ்வாறு சௌககாலம் முதலிய எல்லாக் காலங்களிலும் ஸ்வரசுத்தம் ஏற்படும்படியான பயிற்சிகளை நன்கு செய்யாமல், துரித காலத்தில் பாடமுற்படும்பொழுது, அபஸ்வரங்களும் சுருதி விலகலும் ஏற்படுவதைத் தவிர்க்க முடிவதில்லை. ஸ்வரஸாதனைகளில் நன்கு உழைத்து ஸாதகம் செய்தபிறகு ராக பாவத்திற்கு வேண்டியதான கமக சுத்தம், அந்தந்த ராகங்களின் நுட்பப் பிரயோகங்கள் முதலியவற்றைப் பயில நமது பிராசீன வர்ணங்கள் மிகவும் உபயோகமுள்ளவையாகின்றன. அதன்பிறகு சிறிய, பெரிய க்ருதிகளை நல்ல பாடாந்தரத்துடன் கற்று, நன்கு ஆவிருத்தி செய்யவேண்டும். நெரவலையும், ஸ்வரப்ரஸ்தாரங்களையும், கிருதிகளின் பொருத்தமான இடங்களில் ஸாஹித்யத்தின் அர்த்தபாவம் முழுமையாகவும், ஸங்கீத பாவத்திலும் நன்கு விஸ்தாரம் செய்ய சௌகரியமுள்ள இடங்களிலும் தெரிந்தெடுத்துப் பாடுவது சிறந்தது. எந்த பாஷையில் பாடினாலும் அதன் பாவத்தையுணர்ந்து தான் பாடவேண்டும். எதைப்பாடினாலும் அதன் பாவத்தையுணர்ந்து தான் பாடவேண்டும். எதைப்பாடினாலும், அளவுடனும், அனாவசியமில்லாமலும் பாடுவது சிறந்த முறை.

பண்டைய காலத்தில் மஹாவாக்கேயகாரர்களாக விளங்கியவர்கள் ஸங்கீதத்தை உபாசனையாகவே கொண்டிருந்தார்கள். பிற்காலத்தில், ஸங்கீத வித்வான்களை, மன்னர்களும், பிரபுக்களும் ஆதரித்து வந்தார்கள். தற்காலத்திலும் இதைப்போன்ற பெரிய நிறுவனங்களும், பொது மக்களும்,

மத்ய மாநில அரசுகளும் ஆதரித்து வருகிறார்கள். அகில இந்திய ரேடியோ, தூர்தர்சன் போன்ற ஸ்தாபனங்களின் பேராதரவும் நமக்கு உண்டு.

எல்லா வகையான பேறுகளையும் அளிக்கவல்ல உயர்ந்த உபாஸனுமார்க்கமான நமது ஸங்கீதத்தை, அதன் தூய்மை கெடாமல் காப்பது நமது முக்கியமான கடமையாகிறது. அந்தக் கடமையை நாம் நிறைவேற்ற அருள நாதப்ரம்மத்தை வேண்டுவோமாக. இந்தப் பேரவையிலுள்ள பெரியோர் களுக்கு எனது விநயபூர்வமான அஞ்சலிகளை ஸமர்ப்பிப்ப துடன், இந்த விழாவினை நன்கு நடத்த எனக்கு ஆசிகூறும் படி வேண்டுகிறேன்.

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Condensed Version of the Presidential address by

Vidwan Sri B. RAJAM IYER

delivered on 18—12—1987

At the outset I offer my respectful greetings to Sangita Kalanidhi Dr. M. S. Subbulakshmi, Sri T. T. Vasu, President of the Music Academy, Vice-Presidents, Trustees, Secretaries, Members of the Executive Committee of the Academy, Vidwans, Vidushis and music lovers present here.

I feel greatly honoured by the Academy's decision to ask me to preside over this sixty-first annual Conference and I express my heartfelt thanks to those who selected me.

In 1938 my respected Guru Sangita Ratnakara Ariyakude Ramanuja Iyengar presided over this Academy's Tenth Conference held at Royapettah Woodlands and I accompanied him as a young disciple. I had the unforgettable experience of seeing him conducting the Conference in his inimitable manner. Later I had the enviable good fortune of undergoing Gurukulavasam under that great maestro. I, therefore, dedicate this honour to his fragrant memory.

On this occasion, I also remember with gratitude the late Sangita Kalanidhi Justice T. L. Venkatarama Iyer who in 1947 called me to Madras and taught me a large number of Dikshitar's compositions. I also had the privilege of singing with him during his lecture-demonstrations at this Academy. It is well-known that Justice Iyer had learnt the authentic versions of Dikshitar's Kritis from Sri Ambi Dikshitar, a direct descendant of the Dikshitar family.

Smt. M. S. Subbulakshmi is a living example of Tyagaraja's kriti "Sangita Jnanamu" in which the saint declares that there can be no righteous conduct without a combination of Bhakti and musical knowledge. Smt. Subbulakshmi has dedicated her unparalleled musical gifts to the welfare of humanity. She and her

husband Sri. T. Sadasivam have captivated the entire world by their charming manners and spirit of dedication. It is my unique good fortune that my respected Sister Smt. Subbulakshmi has inaugurated the Conference over which I have been chosen to preside.

A sloka in the Siva Puranam says that the performance of sacrifices and doing meditation can bestow on us only Dharma Artha and Kama but music alone bestows Mokha also. The Suta Samhita declares that a person who does Nadopasana easily attains union with the Almighty. Other Slokas in the Sangita Ratnakara also affirm this truth.

The primordial scale of Indian music is stated to have evolved from the Svaras of the Sama Gana and Tyagaraja mentions this in his song "Nadatanumanisam". Later, many other scales were created by modal shift of the tonic note Shadja and during Venkatamakhi's time a scheme of 72 Melakartas came into existence. Even before Venkatamakhi's time, the great Purandaradasa had laid a solid foundation to our music by composing a large number of preliminary exercises, Kirtanas, Suladis and Devaranamas.

The 18th century was the golden age of our music and produced the immortal Trinity viz., Tyagaraja (1767-1847) Dikshitar (1775-1835) and Syama Sastri (1763-1827). Significantly these three giants were born at Tiruvarur within a gap of twelve years. Tanjore was the main seat of music during that time and the rulers there patronised a large number of musicians who were contemporaries of the Trinity. But the Trinity spurned royal favours and delicated their magnificent art to the divinities they worshipped.

Tyagaraja in particular was a confirmed votary of Nadopasana and composed more than a dozen Kritis in praise of that cult, considered to be the easiest path to salvation. Dikshitar learnt music from his own father Ramaswami Dikshitar and later proceeded to Varanasi with Chidambaranatha Yogi to become a master of the Srividya cult. During his pilgrimages to numerous

shrines in Tamil Nadu he poured out his inimitable Kritis, which are marvels of coalescence of raga bhava, sahitya excellence and philosophical import. Syama Sastri was an ardent Devi Upasaka and has given us matchless Kritis and Svarajatis known for their direct appeal and tala intricacies.

The pre-Trinity period of Indian Music had also produced great composers like Jayadeva, Annamacharya, Kshetrajna and Bhadrachala Ramadasa. Tamil Nadu also had excellent composers like Margadarsi Sesha Iyengar, Pachimiriam Adiappaya, Ramaswami Dikshitar and others. Tyagaraja had a galaxy of disciples like Vina Kuppayyar and Venkataramana Bhagavatar. The Tanjore quartette had made their own unique contribution to dance music. The present century did not lag behind and produced great composers like Poochi Iyengar, Vasudevacharya, and Papanasam Sivan.

The correct method of mastering classical Karnatic music would be to learn the authentic versions of the compositions of the Trinity from a qualified Guru in the Gurukula method. In this respect my respected Guru Sangita Ratnakara Ariyakudi Ramanuja Iyengar was the greatest living model during his life time. It was he who evolved a concert pattern of short duration and was able to pack all the elements of traditional music into his new format. He was really the pathfinder in the areas of raga alapana, kriti presentation, niraval singing, and svara-extemporising. I had the unique privilege of learning his style directly from him and from notation written in his own handwriting. When he sang, sangatis used to sparkle like diamonds in his voice and these are still ringing in my ears.

It has been my privilege to be a performing musician and a teacher for over four decades. My association with this Academy has also been long and fruitful. In addition to presenting recitals and lecture-demonstrations, I was closely associated with the preparation of the Tamil edition of the Sangita Sampradaya Pradarsini of Subbarama Dikshitar. My present assignment as the Principal of the Academy's Teachers College of Music is yet another phase of my continued association with this great institution.

As the present time, I find that more girls come forward to earn music than boys. The Music Academy should encourage young men to come forward to learn music and become competent Vidwans. Hard work will be necessary for a person to master the nuances of our ragas and to sing compositions cerrectly. There is some truth in the allegation that South Indian musicians do not attach the required importance to adherence to sruti as is done in the North. There is no reason why South Indian musicians should not practise music on the lines of their Hindustani counterparts and achieve complete unison with the sruti. We should also learn to sing songs with the correct pronunciation, whatever be the language.

Musicians of an earlier generation were being patronised by rulers and zamindars. At present, reputed institutions like the Music Academy, the music-loving public, the All India Radio and the Doordarshan offeı the necessary encouragement to musicians. It, therefore, becomes the bounden duty of all musicians to maintian a high standard of excellence and preserve the purity of our unique Karnatic style. In conclusion, I humbly request the musicians and others in this august assembly to co-operate with me in conducting this Conference successfully.

CONFERENCE SOUVENIR

The Souvenir of the 61st Conference, which was brought out on the opening day, contained programmes of the whole Conference, the concerts, illustrated supplements and an account of the Music Academy and its activities. It also carried the following articles:

"Purandara Dasa" by T. T. Vasu; "Apurva Ragas handled by Tyagaraja" by T. S. Parthasarathy; "Vidwan B. Rajam Iyer" by R. Tirumalai; condensed version of the Presidential address by Vidwan B. Rajam Iyer; "An unhealthy trend" by K. Chandrasekharan; and "K. Srinivasan's address at the Sadas in 1952".

To mark the occation of Sangita Kalanidhi Dr. M. S. Subbulakshmi inaugurating the 61st Conference, the Academy brought out an attractive brochure in tricolour containing photographs of Dr. M. S. S. and her achievements. The Urochme was in great demand and continues to be sought by the music loving public.

61st Annual Conference, 1987-88
Experts' Committee Meetings

FROM 19—12—1987 TO 4—1---1988 (DAILY FROM 8 a.m. to 11 a.m.)

President : VIDWAN SRI B. RAJAM IYER

Date	Programme	Names of Participants	Details of discussion, Talks, Papers Lectures & Recitals.
19-12-87	Devotional Music	Ganasmriti Group	Singing of Nava Graha Kritis of Muthuswami Dikshitar
	Lecture-demonstration	Smt. Malathi Janardhanan	Walajapet Venkataramana Bhagavatar and his compositions
	Talk	Smt. Subhashini Parthasarathi accompanied by Smt. Nirmala-Sundararajan	Ramaswami Sivan as music composer
	Lecture-demonstration	Sri Mannargudi Sambasiva Bhagavatar	Ragas Kharaharapriya and Harikambhoji as handled by Tyagaraja

20-12-87	Devotional Music	Subhasruti Group	Ashtapadis in Hindustani tunes
	Reading a paper	Dr. P. B. Mathur of Central Electrochemical Research Institute, Karaikudi	A scientific basis for Ragas and Scales
	Music Recital	Sangita Kalanidhi Sri T.M. Tyagarajan, accompanied by Sri Nagai Muralidharan (violin) & Sri Karaikudi Mani (mridangam)	
21-12-87	Devotional Music	Sri Raja Rajeswari Bhajan Mandali	Singing of 'Tirumantra Prabhavam'
	Lecture	Dr. Padma Murthy	The Psychological experiences of a few ragas.
	Talk	Dr. David Reck, Professor of Music, Amherst University, USA	An American composer's response to Karnatic Music
	Talk	Sri S. R. Janakiraman	Infringement of Desya in Karnatic Ragas
22-12-87	Devotional Music	Indira Nagar Women's Assn.	Devotional songs in different languages
	Lecture-demonstration	Smt. Vasantha Saravanan & Smt. Raji Ramachandran	Rare Compositions of Dikshitar

		Mr. Gordon Korstange, USA	Presentation of some of his translations in verse of a few kritis of Dikshitar, Tyagaraja, Muthu Tandavar and a Padavarnam by the Tanjore quartette.
	Dance Demonstration	Ms. Lakshmi Viswanathan	'Nayika Bhava in Tevaram and Divya Prabandham'
23-12-87	Devotional Music	Abhirami Group	Abhirami Annai Padikam composed by Abhirami Bhattar of Tirukkadaiyur, author of the famous Abhirami Antadi
	Talk	Sri Titte Krishna Iyengar	Contribution of the Mysore Royal family to Karnatic and Hindustani Music
	Lecture-demonstration	Sri B. Rajam Iyer	Rama Nataka Kirtanas of Arunachalakavi as set to music by his Guru Ariyakkudi Ramanuja Iyengar
	Talk	Sri Umayalpuram Sivaraman	'Mridangam-Sadhaka methods, potentialities and greatness'

	Talk	Miss. Takako Inoue, South Indian Music Appreciation Circle, Tokyo, Japan	Catalogue of musical instruments kept at the Koizumi Fumio Memorial Archives
24-12-87 to 26-12-87	Programmes Cancelled		
27-12-87	Devotional Music	Saptaswara Group	Kamakshi Navavaranams of Uttukadu Venkatasubba Iyer
	Tribute	Sri T. T. Vasu	Tribute to late Sri M.G.R., Chief Minister of Tamil Nadu.
	Lacture-demonstration	Dr. S. Seetha	Prathama Abhyasa Pustakamu (1905) of Subbarama Dikshitar
	Birth Centenery of Kasturi Srinivasan	Sri T. T. Vasu	Tribute to Kasturi Srinivasan
		Sri S. Parthasarathy	Unveiling of Portrait
	Music recital	Sangita Kalanidhi Smt. D.K. Pattammal accompanied by Smt. T. Rukmini (violin), Sri J. Vaidyanathan (mridangam) and Sri K. Narayanaswami (ghatam).	

28-12-87	Devotional Music	The Soundarya Ladies' Assn.	Utsava Sampradaya kritis of Tyagaraja
		Desamangalam Sri Rama-narayanan and Umayalpuram Sri K. Sivaraman	Unveling of portriats of Desamangalam Subramania Iyer (vina), Umayalpuram Narayanaswamy Iyer (ghatam) and Kothandarama Iyer (mridangam) and paying tributes.
	Talk	Sri Nookala Chinna Sathyanarayana	Jagadanandakaraka (Nata), the first of the ghana raga Panchakam of Tyagaraja
	Music Recital	Sri B. Rajam Iyer accompanied by Sri M. S. Gopalakrishnan (violin) and Sri T. K. Murthy (mridangam).	
29-12-87	Devotional Music	Dasanjali Group	Bhajans in different languages in Hindustani tunes.
	Talk	Smt. Vidya Shankar	Capturing the human voice on the vina
	Harikatha	Smt. Kamala Murthy & party	Paduka Pattabhishekam
30-12-87	Devotional Music	Students of the Music department of Madras University	Selected kirtanas on Devi

	Talk	Sri T. S. Parthasarathy	Introductory talk on Harikatha
	Demonstration	Dr. M. Prameela	Singing of traditional compositions used in Harikathas, explaining their features.
	Lecture-demonstration	Smt. Anasuya Kulkarni	Some East African Musical instruments
	Reading a paper	Ms. Avanti Meduri (New York)	Women on the stage from ritual to theatre
	Dance feature	Ms. Avanti Meduri	'Matsya' which depicted the ten avataras of Vishnu
31-12-87	Devotional Music	Ganavarshini Group	Selections from the Tiruppavai of Andal
	Reading of paper	Dr. Johanna Spector, Professor of Musicology, The Jewish Theological Seminary, New York	Chant and Cantillation
	Talk	Smt. Gomathi Viswanathan	Dasavatara kritis in Karnatic Music
	Lecture-demonstration	Smt. Vyjayanthimala Bali, M.P.	Prabandham, Thayam, Suladi and Kavuttuvam in Bharata Natyam
01-01-88	Devotional Music	Sivaranjani Group	Bhajans in several languages like Sanskrit, Tamil, Telugu, Kannada & Malayalam

	Lecture	Smt. Rita Rajan	M. Ganesa Iyer Birth Centenary Endowment lecture on Arunagirinatha & his Tiruppugazh
	Talk	Dr. Joseph Kuckertz, Professor of comparative music, University of Berlin	Folk songs of Karnataka
	Talk	Sri Mokkapati Nageswara Rao	Teaching of Karnatic music to foreigners belonging to a different culture
	Talk	Dr. Saskia Kersenboom Story, Holland	Temple traditions in Tiruttani Temple
02-01-88	Devotional Music	Sri P. S. Narayanaswamy & Sri V. R. Krishnan	Selection of verses from the Tiruvembavai of Manikkavachakar
	Dr. Raghavan Shashtyabdapurti Endowment lecture	Sri V. S. V. Guruswami Sastrigal	Sanskrit compositions of Narayana Tirtha and Swati Tirunal
	Sanskrit Play	Samskrita Ranga (founded by Dr. V. Raghavan)	Enactment of Sanskrit play 'Kundamala' written by Dhiranaga

03-01-88	Devotional Music	Kum. Dwaram V. J. Lakshmi	Bhajans in Hindustani Tunes
			Unveiling of the portrait of Sangita Kalanidhi Dwaram Venkataswamy Naidu by the Conference President Vidwan Sri B. Rajam Iyer presented by Sri Dwaram Bhavanarayana Rao and other members of the late violin maestro's family
	Demonstration	Sri Dwaram Sathyanarayana & Kum. Mangathayaru	Ragam, Tanam & Pallavi
	Harikatha in Sanskrit	Kum. Uma Maheswari	Abhijnana Sakuntalam of Kalidasa
04-01-88	Singing	Students of the Teachers' College of Music, Music Academy	Selection of kritis by the Trinity-Tyagaraja Dikshitar & Syama Sastri
	Lecture-demonstration	Sri Srivanchiyam Ramachandra Iyer	Triloma Pallavi
	Reading of paper	Sri Bharat Gupt, Lecturer in English, Delhi University	Dhruva songs in ancient Dramas
	Demonstration	Dr. S. Srinivasan, Bombay	Pancha ratna Haripath

Meetings of the Experts' Committee

19th DECEMBER 1987

The first meeting of the Experts Committee of the Music Academy, convened in connection with its 61st annual conference, was held on Saturday at the T. T. Krishnamachari auditorium. Vidwan B. Rajam Iyer, president of the conference, was in the chair.

The Ganasmriti group rendered a selection from the Nava Graha kritis of Muthuswami Dikshitar. The kritis sung were 'Suryamurte' (Saurashtram), 'Chandram Bhaja' (Asaveri), 'Brihaspate' (Athana) and 'Divakara Tanujam' (Yadukulakambhoji).

Malathi Janardhanan, music lecturer of the Teachers' College of Music of the Academy, presented a lecture-demonstration on 'Walajapet Venkataramana Bhagavatar and his compositions'. The speaker said that the Bhagavatar was one of the prominent disciples of Tyagaraja and was a composer in his own right with a variety of compositions in Sanskrit, Telugu and the Saurashtra languages to his credit. The rare ragas handled by him include Jyotisvarupini, Natana Velavali and Nama Narayani. The Walajapet collection of Tyagaraja kritis comprised the authentic versions of hundreds of songs and the two operas of the saint.

By way of illustration the speaker sang 'Rama namora' (Hari Kambhoji), 'Rara Vasudeva' (Todi), 'Radha Ramana' (Mohanam) and 'Vada rasane' (Purvikalyani).

Subhashini Parthasarathi spoke on 'Ramaswami Sivan as a music composer' and accompanied by Nirmala Sundararajan, sang a selection of compositions written by the composer. The speaker said that Ramaswami Sivan, who belonged to Vaiyacheri, was the elder brother of the celebrated singer Maha Vaidyanatha Iyer, and was a scholar in Sanskrit and Tamil and a talented composer. The two brothers made a formidable duo and reigned supreme in the world of Karnatic music during their life time.

The brothers were patronized by many rulers and Zamindars and Ramaswami Sivan's scholarship in Tamil was greatly appreciated by the heads of the Saivite Maths in Tamil Nadu. At their suggestion Sivan composed 'Kanda purana kirtanas' and kirtanas based on the Periya Puranam. He was known as 'Monai Singam' for his command over prosody. He wrote many pieces in Sanskrit, Tamil and Telugu, full of subtle graces, alliteration and embellishments and also chitta swaras.

The speaker and Nirmala Sundararajan jointly sang 'Veru tunai' (Vachapati), 'Niye pizhai' (Dhanyasi), 'Muttu kumarayyane' (Sankarabharanam) and 'Ekkalattilum' (Nata kuranji) by way of illustration.

Mannargudi Sambasiva Bhagavatar presented a lecture—demonstration on the ragas Kharaharapriya and Harikambhoji as handled by Tyagaraja. Introducing the subject, T. S. Parthasarathy Secretary of the Academy, said that the two ragas were among the precious gifts of Tyagaraja to the music world.

The speaker said that Tyagaraja was the first to compose in these ragas and wrote a number of pieces which brought out the full picture of the ragas. To illustrate Kharaharapriya he sang 'Rama niyeda', 'Chakkani raja' and 'Pahi Rama' and explained how the composer had presented different phases of the raga in each kriti. The essence of Hari kambhoji was to be found in 'Undedi Ramudu' and 'Enduku nirdaya', snatches from which were sung by the speaker as examples.

20th DECEMBER 1987

The Subhasruti group rendered selected Ashtapadis in Hindustani tunes. The songs included 'Srita Kamala kucha' (Durga) 'Nibhruta nikunja' (Khamas), 'Dhira samire' (Pahadi) and 'Kuru Yadunandana' (Sindhu bhairavi).

Dr. P. B. Mathur of the Central Electrochemical Research Institute, Karaikudi, presented a paper on 'A scientific basis for Ragas and Scales'. The speaker said that although ragas have

been in existence for hundreds of years and there has beena search towards finding out the basis of melody in the western world also, yet no discovery had been made in science which could lay down a scientific principle for the composition of musical scales which may appear melodious to the ear. He added that ragas could be identified from the shape of the wave patterns exhibited by the contour of frequency intervals between each pair of consecutive notes.

According to the speaker a minimum of 14 srutis out of 22 must be present in a musical scale to produce a raga.

Sangita Kalanidhi T.M. Tyagarajan, accompanied by Nagai Muralidharan on the violin and Karaikudi Mani on the mridangam gave a music recital.

21st DECEMBER 1987

The meeting commenced with the singing of 'Tirumantra Prabhavam' by members of the Sri Rajarajeswari Bhajan Mandali. Twelve verses from the Periya Tirumozhi of Tirumangai Alwar, describing the glory of the Ashtakshara mantra, were sung as a raga malika in the rakti ragas of Karnatic music.

Dr. Padma Murthy, head of the department of performing arts, Bangalore University, presented a lecture on "the psychological experience of a few ragas". The speaker said that musical enjoyment was a complex experience and centred around the role of emotions. Aesthetic reaction to music was psycho-physical and extra-sensual. This differed from individual to individual, raga to raga, while composers and performers also played an important part in such reaction.

The speaker had conducted a study of reaction to six Karnatic ragas by various respondents, the ragas being Mayamalavagaula, Todi, Kamavardhani, Kambhoji, Bhairavi and Sankarabharanam. The data collected indicated that Bhairavi was the most meaningful raga and was considered to have the Santa rasa in a good measure. There were anecdotes about ragas like Dipak producing

miracles. It was clear, the speaker said that certain ragas created diverse emotions in people irrespective of their age, training and social background.

Dr. David Reck, professor of music, Amherst University, U.S.A. gave a talk on "an American composer's response to Karnatic music" with illustrations on his Vina. He was assisted by Gordon Korstrange on the flute and David Nelson on the mridangam. Speaking first in Tamil and later in English, Dr. Reck said that as a western composer he came to Madras 20 years ago and was captivated by Karnatic music, its melodic beauty and the seeming infinity of its raga system. He studied vocal music and vina for four years but was hesitant to mix it with Western music. But there were instances of Indian influence on western composers like Philip Glass. He had himself composed a piece, based on Tyagaraja's 'Telisi Rama' and a raga malika for western audiences. He demonstrated these on the vina.

S. R. Janakiraman gave a talk on 'Infringement of Desya in Karnatic ragas'. He said that ragas were classified as Margi and Desi and also as Ghana, Naya and Desya. But musicians had a tendency freely to mix Desi and Hindustani type of prayogas with classical ragas. The speaker sang a large number of examples to illustrate his points.

22nd DECEMBER 1987

The meeting was preceded by the singing of devotional songs in different languages by the Indira Nagar Women's Association. The compositions rendered included those of Samartha Ramdas, Guru Nanak, Mirabai, Kabir Das, Tulsidas and Purandara Dasa.

Vasantha Saravanan, accompanied by Raji Ramchandran, presented a lecture demonstration on "Rare compositions of Dikshitar". The speaker said that among the Music Trinity it was Tyagaraja and Dikshitar who composed in the largest number of apurva ragas although they followed different systems of raga classification. While Tyagaraja followed the 'Sangraha chuda-

mani' of Govinda, Dikshitar followed the 'Chaturdandi Prakasika of Venkatamakhi and gave body and shape to many raganga ragas envisaged by that celebrated inventor of the 72 Melakarta scheme.

In major ragas the differences between Dikshitar and Tyagaraja were few but in janya ragas they differ widely and the names, arohana and avarohana and other features show considerable variations. The speaker sang and played on the vina 'Marakoti' (Arabhi), 'Sarasvati' (Chhaya Tarangini), 'Pahimam' (Mukhari), Sri Guruguha' (Devakriya) and 'Saraswati Vidhiyuvati' (Hindoam) as examples.

Gordon Korstange from U.S.A. presented some of his translations in verse of a few kritis of Dikshitar, Tyagaraja, Muthu Tandavar and a pada varnam by the Tanjore quartette. He said that difficulties in translation were formidable but renderings into American English were appreciated by people who had no access o the original texts. T.S. Parthasarathy, Secretary of the Academy, read out the originals and the speaker recited his translations of Sri Gananatham' (Dikshitar), 'Chakkani raja' (Kharaharapriya), 'Ma Janaki' (Kambhoji), and 'Banturiti' (Hamsanadam) of Tyagaraja as also those of 'Teruvil varano' of Muthu Tandavar and 'Sakhiye' of the Tanjore Quartette.

Lakshmi Viswanathan presented a dance demonstration bassed on the theme 'Nayika bhava in Tevaram and Divya Prabandham'. She said that saints like Jnanasambandha and Nammalvar assumed the roles of Nayikas and poured out their divine love to the Lord in moving verse. She was also greatly inspired by the Nachiyar Tirumozhi of Andal who was considered to be the eternal bride af Lord Ranganatha.

In her anguish the Nayika sends messengers like the parrot to the Lord to explain her pitiable condition. Lakshmi first danced to 'Gitam iniya kuyile' of Manikka Vachakar. The other pieces danced by her included 'Vellanir sadayanar' from Appar's 'Tiru Tandagam'.

23rd DECEMBER 1987

At the commencement of the meeting of the Abhirami group sang the Abhirami Annai Padikam composed by Abhirami Bhattar of Tirukkadaiyur, author of the famous Abhirami Antadi. The decad was sung as a raga malika in eight rakti ragas of Karnatic music.

Titte Krishna Iyengar, member of the experts committee, spoke on the contribution of the Mysore royal family to Karnatic and Hindustani music. The earliest ruler to patronize music was Sri Raja Wodeyar (1578-1617) and later Chikkadeva Wodeyar (1673-1704) was a vina player and wrote the 'Gita Gopala' on the model of the Gita Govinda. Later Maharajas like Krishnaraja Wodeyar III and Krishnaraja Wodeyar IV were great patrons of music and had a host of veteran vidwans like Vina Seshanna and Krishnappa in their courts. Jayachamaraja Wodeyar (1919-1974) was himself a composer, well-versed in Indian and Western music. The speaker sang a number of examples of compositions written during their reigns.

B. Rajam Iyer, president of the conference, presented a lecture demonstration on the Rama Nataka kirtanas of Arunachala Kavi as popularized by his Guru Ariyakudi Ramanuja Iyengar. He traced briefly the life of the composer who was born at Tillaiyadi in the Thanjavur District. He was a Tamil poet and composed many works but his magnum opus was the Rama Nataka kirtanas. These were set to music by Venkatarama Iyer and Kodandarama Iyer, two of his pupils who studied Tamil under him.

Ariyakudi Ramanuja Iyengar was the first musician to include these kirtanas in the pre-pallavi part of his concerts and thus popularize them, the speaker said. Rajam Iyer first sang 'En palli kondir' in Mohanam and then 'Enakkum iru padam' set up as a raga malika by his guru. Later he sang 'Yaro ivar yaro' (Bhairavi) Ramasami konda kolam' (Kapi) and 'Yarenru Raghavanai' (Yadukulakambhoji) as illustrations.

Umayalpuram Sivaraman spoke on the 'Mridangam, sadhaka methods, potentialities and greatness', spelt out a large variety of jatis and played them on his instrument. He said that a mridangam artiste must play in different volumes to suit compositions like kritis, padams and tillanas and it was imperative that he should study it well. The Tani Avartanam must be extensions of the song it followed and not a separate entity unconnected with the kriti.

Sivaraman then compered a demonstration of playing techniques on the Ghatam and Kanjira presented by Umayalpuram K. Narayanaswami and C. K. Shyamsundar respectively.

Miss Takako Inoue, from the South Indian Music Appreciation Circle, Tokyo, Japan, spoke on a catalogue of musical inst ruments kept at the Koizumi Fumio Memorial Archives. The speaker, a post-graduate in Karnatic music from the Delhi University, said that the Archives contained over 600 musical instruments.

(The Conference was suspended for three days from 24-12-87 as a mark of respect to Dr. M. G. Ramachandran, Chief Minster of Tamil Nadu who passed away on 24-12-87)

24th DECEMBER 1987

The meeting of the Experts Committee of the Music Academy which had been suspended for three days from December 24, was resumed to-day when the Saptasvara group rendered the Kamakshi Navavaranam of Uttukadu Venkatasubba Iyer. The nine kritis of the group in Sanskrit had been set to music in nine ragas like Bilahari, Balahamsa and Hindolam.

Mr. T.T. Vasu, president of the Music Academy, paid a tribute to the late Chief Minister of Tamilnadu, Dr. M. G. Ramachandran. Mr. Vasu said that besides his innumerable other unique qualities, Dr. M.G.R. was an artiste and a patron of arts. He inaugurated the 52nd Annual Conference of the Music

Academy in 1978 and delivered a memorable lecture on the various phases and features of music and of artistes and their condition. Mr. Vasu announced that the Music Academy had decided to create an endowment to perpetuate Dr. M.G.R.'s memory and award a prize to a young talented danseuse every year.

Dr. S. Seetha, Head of the Department of Music, Madras University, presented a lecture demonstration on the 'Prathama Abhyasa Pustakamu' (1905) of Subbarama Dikshitar. The speaker said that while Dikshitar's patron, the Raja of Ettayapuram, greatly appreciated Dikshitar's magnum opus the 'Sangita Sampradaya Pradarshini', he thought that it was too much above the heads of beginners and suggested that he wrote a guide or a primer for the benefit of students. The result was the 'Prathama Abhyasa Pustakamu' written in Telugu.

Dr. Seetha said that the book was divided into two parts. The first part comprised sarali varisai, alankaras, gitas etc., with suitable gamaka signs and notes for singing them and playing them on the vina. The second half contained in notation ghana raga kirtanas of Dikshitar, easy chauka varnas and tana varnas, Tyagaraja kritis- Kshetrajna padams and Nottu Swara Sahityas.

Accompanied by Sreevidhya Padmanabhan and Rajshri Sri, pathy, Dr. Seetha explained the different exercises printed in the book and played them on the vina as illustrations.

The birth centenary of Kasturi Srinivasan was celebrated by the Academy. Mr. T. T. Vasu, President, said that the late Srinivasan was a great gentleman and journalist. He was one of the founder members of the Music Academy and it was appropriate that his portrait shouid find a place in the Academy's mini auditorium named as the Kasturi Srinivasan Hall. Mr. S. Parthasarathi unveiled the portrait of Kasturi Srinivasan and spoke on his many qualities including his intimate knowledge of Karnatic music.

The celebration was followed by a music recital by Sangita Kalanidhi D. K. Pattammal accompanied by T. Rukmini (Violin) J. Vaidyanathan (Mridangam) and K. Narayanaswami (Ghatam).

28th DECEMBER 1987

The Soundarya Ladies' Association sang a salection from the Utsava Sampradaya kritis of Tyagaraja at the commencement of the meeing. The songs rendered included "Koluvaiyunnade" (Devagandhari),r"Patiki haratire" (Surati) and ,'Karuna rasakshaya" (Ghanta).

The portraits of Desamangalam Subramania Iyer (Vina), Umayalpuram Narayanaswami Iyer (Ghatam) and Kodandarama Iyer (Mridangam), eminent vidwans of the past, were unveiled and tributes were paid by Desamangalam Ramanarayanan and Umayalpuram Sivaraman.

Nookala Chinna Sathyanarayana, member of the Experts' Committee, gave a talk on "Jagadanandakaraka" (Nata), the first of the ghana raga panchakam of Tyagaraja. He said that this kriti contained all the ingredients of a kavya on Lord Rama and was replete with prosodical beauties. The Nava rasas were also depicted therein and it was a miniature Ramayana. It contained 108 epithets of the Lord and can be used as an Ashtottara Namavali. Tyagaraja chose Nata for this kriti as it was a vivadi raga and also because of the traditional saying 'Adi Nata'.

The tempo of the song was faster than the Madhyama kala and the swara phrases resembled mridanga jatis, the speaker said. It contained different combinations of Chaturasra and one found Tisra and Khanda also here and there. The speaker sang the kriti in full and explained the meaning of the charanas, emphasizing their musical structure at each place.

B. Rajam Iyer, accompanied by M. S. Gopalakrishnan on the Violin and T. K. Murthy on the Mridangam, gave a music recital.

29th DECEMBER 1987

The Dasanjali group rendered bhajans in different languages in Hindustani tunes. The ragas employed were Vibhas, Yaman, Kalavati, Sivaranjani and Nilambari.

Vidya Sankar, member of the Experts Committee, spoke on "capturing the human voice on the vina". The speaker said that Karnatic music was vocal-oriented and the vina was the best instrument on which the human voice can be truly produced. In fact, the human voice was called Gatra Vina and Gayaka sampradaya and Vainika sampradaya were complementary to each other. To follow this technique, the vina student must learn the authentic versions of compositions and sing them before transcribing them on the vina with the enrichment the instrument provided, the speaker said. Swaras should be forgotten and the lilt of the sahitya must be brought out by the correct method of meettus. The speaker played various examples on the vina to illustrate the points explained by her.

The demonstration was followed by 'Paduka pattabhishekam' a harikatha recital by Kamala Murthy and party.

30th DECEMBER 1987

Students of the music department of the Madras University sang a selection of kirtanas on Devi. The songs rendered included those composed by Tyagaraja, Dikshitar and Syama Sastri—in praise of the Devi.

T. S. Parthasarathy, Secretary of the Academy, gave an introductory talk on the Harikatha form in Tamilnadu. He said that Thanjavur came under Maratha rule from 1676 and a large number of poets, scholars, musicians and kirtankars came to Thanjavur to seek patronage from the rulers. Morgaumkar Ramachandra Bava from Gwalior, an eminent kirtankar came and settled down at Thanjavur and inspired by his kirtan, Tanjore Krishna Bhagavatar learnt the art and commenced performing Harikathas in Tamil in the Marathi pattern. Later, a galaxy of Bhagavatars gave polish to the art and made it a composite art of great charm.

Dr. M. Prameela of the music department of the Madras University sang a number of traditional compositions used in Harikathas and explained their features. These included the

Panchapadi, Saki, Dindi, Ovi, Ghanakshari, Abhang, Mattakokilam, Savai and Parsi tunes. Many of these were metres in Marathi poetry but were connected with specific tunes in Harikathas.

Anasuya Kulkarni from Kampala, Uganda, presented a lecture demonstration on 'some East African musical instruments'. She displayed a number of stringed instruments and drums and played on them, explaining their features. She said that African music was nature—oriented and served the needs of the people from birth till death. To an African, music was not a luxury but a way of life. Drums played a very importent role in African music. The earliest stringed instrument was the Adungu which was a harp with open strings and bore a resemblance to the Yazh of Tamil Nadu. There were also lyres and flutes in East Africa.

Avanti Meduri from New York read a paper on the subject "Women on the stage from ritual to theatre". She said that her approach to Bharata's theatre of totality was not from the aesthetics point of view but from the sociological and anthropological angles. Dance was originally confined within the precincts of temples but with the abolition of the Devadasi system, Bharata Natyam became an art form to be presented before audiences. Dance moved away from its roots and became a theatre for social entertainment but this gave dance an important place in society. The consequent sociological changes in the status of a dancer needed a deep analysis, and she had discussed these in book she would be publishing soon, the speaker said.

The lecture was followed by a dance feature entitled, 'Matsya' which depicted the ten avatars of Vishnu. The sahitya commencing with 'Machharamuna' was a Telugu translation of 'Pralaya payodhi jale' the first ashtapadi in Jayadeva's Gita Govinda.

31st DECEMBER 1987

The Ganavarshini group rendered a selection from the Tirup-pavai of Andal. The verses were sung as a raga malika in Karna-tic ragas.

Dr. Johanna Spector, Professor of Musicology, the Jewish Theological Seminary, New York, read a paper on "Chant and Cantillation". The speaker said that scholars have traced chanting to the earliest stages of human development when speach was not differentiated from chant. Later, many systems of music had their origin in chants. For instance, Indian music was traced back to the Saman chants. Each country had its own system of chants like the Samaritan chant, Armenian chant and Byzantine chant. Accent played an important part in chants. Panini, the Sanskrit grammarian wrote, that a vowel pronounced in a high register was udatta, in a low register anudatta and the connection of both was svarita. The Hindus relied upon the spoken word for 3000 years and even to-day Vedas were recited from memory. The Samaveda was the most musical of all chants, the speaker added.

Gomathi Viswanathan, member of the Experts Committee, spoke on 'Dasavatara kritis in Karnatic music'. The speaker said that the theme of the ten avatars of Vishnu was a popular one among poets and music composars. Jayadeva was the first to compose the Ashtapadi 'Pralaya payodhi jale' for his Gita Govinda. Tyagaraja composed 'Dinajanavana' in Bhupalam, Dikshitar wrote 'Madhavo' (raga malika) and Swati Tirunal composed 'Kamalajasya' (raga maliga) on the Dasavatara. There was also a Tamil kanni on the same theme. The speaker sang all the compositions mentioned by her.

Vaijayanthimala Bali presented a lecture demonstration on 'Prabandham, Thayam, Suladi and Kavuttuvam in Bharata Natayam She said that records in the family of the Tanjore quartette showed that these musical forms were being choreographed and danced in the olden days but due to some unknown reason they were discontinued. With the help of Gurus Kittappa and Sivanandam she had performed Navasandhi Kavuttuvam at Madras in 1961 and in 1964 she had all the compositions printed in the 'Adi Bharata Kala Manjari'.

Prabandhas were in a dialect known on Bhandira Bhasha and contained six angas which were Swara, Biruda, Pada, Tenaka, Patam and Tala. They comprised all the ingredients required for dance and were eminently suitable for choreography, the speaker added. She danced to a Kaivara prabandha in Narayanagaula by Venkatamakhi and a Sriranga prabandha by Ramaswami Dikshitar in Hamsadhvani. She then performed to four Thayam in Nata, Gaula, Varali and Bauli, the Srivilliputtur Nachiyar Kavuttuvam and a Suladi. She concluded the demonstration with a Tiruppavai.

1st JANUARY 1988

The Sivaranjani group rendered bhajans in several languages which included Sanskrit, Tamil, Telugu, Kannada and Malayalam. The group also sang a Tukaram abhang in Marathi.

Rita Rajan, music lecturer in Queen Mary's College, delivered the M. Ganesa Iyer Birth Centenary endowment lecture on 'Arunagirinathar and his Tiruppugazh'. The speaker said that formerly the Tiruppugazh lyrics were being sung by Oduvars in Saivite temples but from about 1908 they appeared to have been included in con' certs. Tiruppugazh was renowned for its intricate tala structure and chandam, arrangement which was known as 'chanda kuzhippu Its special feature was the last phrase called the 'Tongal'. A large number of Talas, many of them not known to the music world-had been employed by Arunagirinatha in his songs, the speaker said, and sang several examples to illustrate her points.

Dr. Josef Kuckertz, Professor of comparative music, University of Berlin, spoke on folk songs of Karnataka and played various types of songs recorded by him on the spot in remote villages. Folk songs played an important role in the iife of rural people and apart from songs sung in temples, there were songs for all social occasions and domestic functions like weddings. Most of the singers wer not musicians but people from different walks of life like artisans and some tunes were close to classical Karnatic and Hindustani ragas.

Mokkapati Nageswara Rao, who has been running a music institute in Paris for over a decade, spoke on the the teaching of Karnatic music to foreigners who beionged to a different culture.

He said that the vina was popular among his students in Paris but he insisted upon their learning to sing the songs correctly first before playing them on the vina.

Dr. Saskia Kersenboom - Story from Holland spoke on " Temple traditions in the Tirruttani temple". She said that till the Devadasi system was abolished, ritual songs were being sung and dances performed from morning till night at the Tiruttan temple. The rituals closely followed the Agamas and came under the categories of Nitya (daily) and Naimittika (festival) and had a meticulous time cycle. Most of the songs sung were in Telugu sung in particular tunes which were handed down by oral tradition. The speaker sang a number of these ritual songs and also demonstrated the dance of the Devadasi.

2nd JANUARY 1988

P. S. Narayanaswamy sang a selection of verses from the Tiruvembavai of Manikkavachaka. The music for the verses had been composed by Semmangudi Srinivasa Iyer in the rakti ragas of Karnatic music like Yadukula Kambhoji and Ritigaula.

The Dr. Raghavan Shashtyabdapurti endowment lecture was delivered by V.S.V. Guruswamy Sastrigal, the subject being the 'Sanskrit compositions of Narayana Tirtha and Swati Tirunal'. Introducing the speaker, T.S. Parthasarathy, Academy Secretary' said that Sastrigal, who hailed from Varahur, was an erudite Sanskrit scholar with numerous works on a variety of subjects to bis credit. He has written the first ever commentary on the 'Krishna Lila Tarangini' of Narayana Tirtha and the 'Sikyotsava Prabandha' of Narayana Kavi. He has also written Tamil commentaries on most Sanskrit works of Swati Tirunal like Padmanabha Satakam. Kuchela Upakhyanam, Ajamila Upakhyanam and Bhakti Manjari.

In his talk the speaker traced the origin of the role of bhakti in Indian music and said that both Narayana Tirtha and Swati Tirunal were devotional poets The Krishna Lila Tarangini of the former was a miniature Bhagavatam and Narayana Tirtha was the

pioneer in South India to write a musical play, which model was later followed by Tyagaraja and others. The ragas handled by the Tirtha were those that were popular in Karnatic music three centuries ago.

Swati Tirunal was a prolific composer who, in addition to numerous kritis, padams, tillanas and raga malikas, wrote two upakhyanas in Sanskrit to be rendered as Harikathas. These were performed at Trivandrum in the ruler's presence by Ananta Padmanabha Goswami known as Meru swami. Swati Tirunal's 'Bhakti Manjari' was a devotional classic equal in excellence to the 'Narayaneeyam' of Narayana Bhattattiri of Meppattur.

The endowment lecture was followed by the enactment of the Sanskrit play 'Kundamala' (written by Dhiranaga) by members of the Samskrita Ranga founded by Dr. V. Raghavan. The play, which had a predominantly women cast, was directed by Dr. S.S. Janaki assisted by Dr. C. S. Sundaram. Music direction was by B. Krishnamurthi and R. Vedavalli and dance choreogrephy by Nandini Ramani. The play, basad on the Uttararamayana, was in six acts, and the actors employed all the four abhiniyas viz. Angika (physical gastures), Vachika (dialogue), Aharya (costumes) and Sattvika (emotional representation). Karnatic classical music was used throughout for the different contexts.

3rd JANUARY 1988

Kumari Dwaram V. J. Lakshmi rendered bhajans in Hindustani tunes. The ragas employed were Ahir Bhairav, Kalyan, Misra Sivaranjani and Misra Pahadi.

An oil painting of Sangita Kalanidhi Dwaram Venkataswami Naidu was presented to the Academy by Mr. Dwaram Bhava Narayana Rao and other members of the late violin maestro's family. The portrait was unveiled by conferance president Sri B. Rajam Iyer who paid his tributes to Venkataswami Naidu. Sri Nookala Chinna Satyanarayana, disciple of Dwaram Venkataswami Naidu, also spoke on the unique violin style of the maestro, known as the 'Dwaram style', his utter simplicity and devotion to the art of music.

Sri Dwaram Satyanarayana and Kum. Mangathayaru, son and daughter of the renowned violinist, presented a demonstration of ragam, tanam and pallavi as a tribute to their father. The raga chosen was Sankarabharanam and the pallavi was in Tisra Jati Jhampa. Umayalpuram Mali provided mridangam accompaniment.

Kumari Umamaheswari from the Sarvaraya Harikatha Pathasala of Kapileswarapuram gave a Harikatha recital in Sanskrit, the subject being 'Abhijnana Sakuntalam' of Kalidasa. Musical forms for the Harikatha had been specially composed by Peddinti Suryanarayana Dikshitulu of Narasapur.

4th JANUARY 1988

On the concluding day of the 61st annual conference of the Music Academy, students of the Teachers' College of Music, run by the Academy, rendered a selection of kritis by the Trinity, Tyagaraja, Dikshitar and Syama Sastri. The group sang 'Jagadananda karaka' (Nata), 'Kamakshi' (Svarajati-Bhairavi), 'Kamalamba (Ananda bhairavi) and 'Brihaspate' (Athana).

Srivanchiam Ramachandra Iyer, Asthana vidwan of Kanchi Kamakoti Math, presented a lecture demonstration on 'Triloma Pallavi'. The speaker said that a Triloma Pallavi comprised the Anuloma, Pratiloma and Viloma elements and was sung in the Vilambita, Madhya and Druta layas in the same avarta. The speaker sang a pallavi in the Triputa tala in Tamil in praise of Tyagesa of Tiruvarur and explained its special features. M.S. Anantaraman and Shyamsundar gave instrumental support on the violin and mridangam respectively.

Mr. Bharat Gupt, lecturer in English at the Delhi University, read a paper on 'Dhruva songs in Ancient Dramas'. He said he preferred the phrase 'ancient drama' to 'Sanskrit drama' as eighty percent of Sanskrit plays was not in Sanskrit but in Prakrit and other dialects. Music in ancient dramas was not mere background music but was sung or played throughout the play by characters

who included gods, men and women. The use of music in drama was not arbitrary but was a systematic and scientific phenomenon described in the Natya Sastra. The speaker cited many examples of Dhruva songs furnished by Bharata in his magnum opus as applying to different situations in plays presenting diverse bhavas and rasas.

Dr. S. Srinivasan of Bombay presented a demonstration of 'Pancha Ratna Haripath'. Introducing the subject T.S. Parthasarathy, Academy Secretary, said that from among thousands of abhangs composed by Maharashtrian saints, 146 songs composed by Jnaneswar, Namdev, Eknath, Tukaram and Nivrittinath had been selected and arranged as the Pancha Ratna Haripath. They were very popular in bhajans in Maharashtra. Dr. Srinivasan sang several examples from the Haripath, accompanied by Prabhala Subba Rao on the harmonium and Dattatreya on the tabla, and explained that the purpose of abhang was to take devotion to the common man. The abhangs rendered included 'Anik dusare' (Tukaram), 'Avadi ne bhave' (Eknath) and 'Dhyana dhare' (Nivrittinath).

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THE SADAS

The Sadas (Convocation) of the 61st Annual Conference was held at the T.T. Krishnamachari Auditorium at 4-00 p.m. on Sunday the 3rd January 1988 with Pandit Ravi Shankar in the chair.

There was a distinguished gathering of members of the Academy, music lovers, musicians and scholars.

The function began with prayer by Kumari G. Rajeswari and Smt. Ethirajam Parthasarathy of the Teachers' College of Music (Music Academy).

Sri T. T. Vasu, President of the Academy, read the message received for the success of the Sadas.

The Sadas was convoked by Sri T.S. Rangarajan, Secretary of the Academy.

Welcoming Pandit Ravi Shankar and others present, Sri T.T. Vasu, President of the Academy said :

Respected Pandit Ravi Shankar, Vidwan B. Rajam Iyer, members of Experts Committee, distinguished invitees, ladies and gentlemen :

On behalf of the Music Academy I have great pleasure in welcoming all of you to this Sadas. which is our convocation, and I also convey my hearty New Year greetings to everyone of you.

We are greatly indebted to our revered Pandit Ravi Shankarji for so graciously agreeing to preside over this Sadas today. He was also kind enough to give a memorable Sitar recital last night after many years. Panditji is the most widely known among the disciples of the late Allauddin Khan Saheb who was a legend. Panditji demands exclusive attention from his rasikas for more than one reason. He is our cultural ambassador abroad as he has carried Indian music to the remotest corners of the world and has popularized its rich traditional heritage. As an instrumentalist he reigns supreme. What strikes a listener most is the immediacy of

appeal in the first few strokes in a raga; the combination patterns that he weaves in each successive cycle, firmly establishing the raga right from the start. Academic discipline coupled with a high degree of artistic skill reflects itself in its overall design.

In treating a major raga Panditji lays emphasis on the relevant notes, but his treatment has always an independent style. To Pandit Ravi Shankar the Sitar playing is not a formal exercise, it is rather a way to salvation - and therein he is in line with our traditional maestros who believed that one who practises music resides nearest to the temple of God.

"Vina Vadana tatvajnah sruti jati visaradah Talajnascha aprayasena moksha margam sa gacchati"

Panditji is a composer of a high order. A number of original ragas lika Kameswari, Parameswari and Gangeswari are his creations. He has popularized many South Indian ragas in the North by playing them in the Hindustani style. His approach to music is that of a poet and he goes deeper with a philosopher's wisdom. We are fortunate in having this charismatic personality to preside over this Sadas today.

I also welcome Vidwan B. Rajam Iyer, who will be shortly receiving the title of 'Sangita Kalanidhi', Vidwan S. R. Janakiraman and Vidwan Rajappa Iyer who will be teceiving the certificates of merit and the T. T. K. Endowment awards. I referred in my welcome address on the inauguration day to the many qualities or Vidwan Rajam Iyer which make him eminently qualified to receive the title. His presidential address reflected his long career as a musicologist and teacher and contained precious advice to the younger generation of musicians. I must thank him for attending the moring sessions punctually, conducting the proceedings with the touch of an expert and giving illuminating concluding remarks on the items presented by the speakers.

I thank the members of the Experts Committee for attending our morning sessions and also rasikas who gathered in large numbers to witness the lecture demonstrations presented by experts, several of whom were from abroad.

Every day, at the commencement of the meeting, one of the many groups in Madras rendered bhakti music and created a devotional atmostphere in this hall. I thank them all on this occasion.

The two experts chosen by us for receiving certificates of merit and the T.T.K. award have been rendering great services in the cause of music and I thank them for agreeing to be honoured by us.

The conference and the festival this year lasted for 17 days and this put an enormous strain on our Secretaries, office staff and others and I am grateful to them for shouldering the additional responsibility cheerfully.

Nearly two hundred artistes, comprising musicians and dancers, participated in the festival and gave their best to audiences who gathered here in their thousands. Our thanks are due to the main artistes, their accompanists and others.

I once again extend a warm welcome to all of you and request Pandit Ravi Shankar to preside over this Sadas and conduct the proceedings.

Sri T. S. Parthasarathy, Secretary of thc Academy, presented Vidwan Sri B. Rajam Iyer, President of the Conference.

CONFERENCE PRESIDENT

VIDWAN B. RAJAM IYER

Born in 1922 in a village near Karaikudi, son of Sri S. Balasubramania Iyer; had his preliminary musical training under Vidwan Ganapathy Iyer of Kunnakudi for five years; joined the Gurukulam of Sri Ariyakudi Ramanuja Iyengar at the age of 15 and had advanced training for ten years imbibing the best elements of his Guru's renowned style of singing; later learnt many rare kritis of Dikshitar from Justice T. L. Venkatarama Iyer in their traditional musical setting; served in the Tamil Nadu Government Music College for 13 years in different capacities; active member of the Music Academy's Experts' committee for many years; rendered yeoman service by collaborating with the Music Academy in the publication af a Tamil edition of Subbarama Dikshitar's Telugu magnum opus the Sangita Sampradaya Pradarsini; recipient of many honours from the Sangeet Natak Akademi, the Union Government and the Government of Tamil Nadu; presently Principal of the Academy's Teacher's College of Music; known for his strict adherence to tradition and impeccable style of singing.

The President of the Sadas, Pandit Ravi Shankar, conferred the title of "Sangita Kalanidhi" on Sri B. Rajam Iyer and presented him with the Sanad and the Insignia of the title.

Sri T. T. Vasu, President of the Academy, presented to Sri B. Rajam Iyer, a cheque for Rs. 5,000, being the interest from an endowment made by Sri C. V. Narasimhan in the name of his guru Sangita Kalanidhi Musiri Subrahmanya Iyer, to be awarded to the President of each year's Conference of the Music Academy.

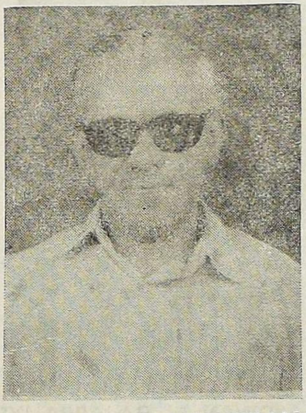
The Academy had selected two senior experts, who had rendered distinguished services in the field of music, for the award of Certificates of Merit.

Sri S. Natarajan, Secretary of the Academy, presented Vidwan Sri S. R. Janakiraman.

CERTIFICATE OF MERIT

AND

T.T.K. MEMORIAL AWARD



VIDWAN S. R. JANAKIRAMAN

Born in 1928; son of Sri D. Rangaswamy Iyer; after graduation from Sri Venkatesvara University, Tirupati, secured the degrees of Sangita Siromani from the Madras University and

Sangita Vidwan from the Tamil Nadu Music College, obtaining distinction in musicology; had training in vocal music and Vina from many stalwarts in the respective fields; taught music at the Besant Theosophical College, Madanapalle; later joined the Sri Venkareswara College of Music and Dance at Tirupati and is presently head of the department of musicology; one of the noted musicologists of the country and an active member of the Music Academy's Experts' Committee; author of numerous papers and articles on music and recently the book 'Sangita Sastra Saramu', in Telugu; honoured twice by the Andhra Pradesh Sangita Natak Akademi.

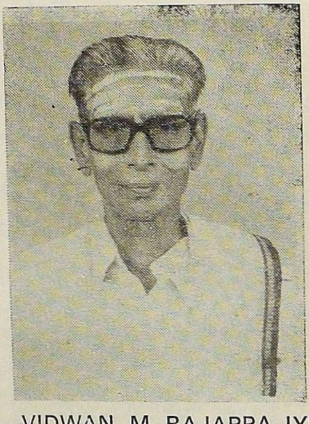
Pandit Ravi Shankar awarded to Sri S. R. Janakiraman the Certificate of Merit and a cash award of Rs. 500.

Sri T. S. Rangarajan, Secretary of the Academy, presented Vidwan Sri M. Rajappa Iyer.

CERTIFICATE OF MERIT

AND

T.T.K. MEMORIAL AWARD



VIDWAN M. RAJAPPA IYER

Born in 1916 at Kumbakonam in the Thanjavur District; underwent gurukulavasam for learning Mridangam from two veterans

Kumbakonam Alaganambi Pillai and Sakkottai Rangu Iyengar; during his performing career has provided accompaniment to many leading Vidwans in the music field, both vocal and instrumental; known for his attractive style and solid contribution to the concerts in which the participated; has been conducting a school for Mridangam at Madras for over three decades and has trained a large number of students in the art; his pupils include many percussion artistes who are prominent Vidwans in the field of Karnatic music today.

Pandit Ravi Shankar awarded to Sri M. Rajappa Iyer, the Certificate of Merit and a cash award of Rs. 500.

Pandit Ravi Shankar then delivered his address, a summary of which is reproduced below :

Esteemed fellow musicians and friends,

It is indeed a great honour for me to presids over this year's Sadas at the Music Academy. I missed being here last year as I went through a by-pass heart surgery exactly at this period in New York. So, now with the new heart I wish you all a very happy musical year!

The whole world at present is going through a great period of ' Apaswaram '. It is the responsibility of we, the musicians and the music lover to counter it with as much possible with Swara Laya, Bhava & love!

My love with Madras and its people, particularly the Carnatic system of Indian music, started when I was 12 years only, mainly, after hearing the Veena and singing of Veena Dhanam and her family. I remember vividly that evening at her house - I had tears in my eyes after hearing her playing Raga 'Pantuvarali' on the Veena. Since then I became very attached to Bala Saraswathi and her whole family including her Guru Kandappa Pillai, who taught me a few Jatis & rhythmic exercises.

Later, through the years I was fortunate enough to hear and know all the great masters such as Tiger Varadacharya, Maharajapuram Vishwanatha Ayyar, Ariyakudi Ramanuja Iyengar, Karaikudi Sambasiva Ayyar, Vasudevachar, Chembai Vaidyanatha Bhagavatar G.N.B. and my great friend Semmagudi Sreenivasa Iyer who is still in the midst of us. I have always appreciated the highlights of the Carnatic System, namely the intellectual approach, the accuracy, the whole of the Tala - & calculations and method of training.

I have also been very fortunate in having a Guru who was one of the greatest musicians and teachers of our time-Baba Ustad Allauddin Khan. He was so versatile; he played with same perfection all the instruments such as Tabla, Pakhavaj, Dhol, Dholak, Shahnai, Cornet, Clationet, Violin, Chand Sarang, Sarod, Sursingar & Rabat. He had learnt all this from different Gurus. He also learnt thousands of songs, compositions of Dhrupad, Dhamar, Khyal, Tappa, Tarana & Thumri from the greatest singers of that period. His final & main Guru was the great Beenkar Md. Wazir Khan Sahib of Rampur, who was a direct descendant of Mian Tansen—who were known as the Senia Beenkar Gharana.

Baba, my Guru, was like an ocean, I have received only a drop out of it, plus his blessings! He was like a Rishi of the olden days, full of principles leading a simple clean life. Though he was a devout Muslim, music was his true religion. He had a legendary temper, specially while teaching a student who was not bright enough to pick-up something immediately that he was teaching. He was a terror to them. But then he was the kindest and most loving person, feeding them with sweets immediately after scolding or beating them up. So many students stayed with him for months and years. He gave them shelter, food and clothes. He never charged a single paise from any student in his life time. I remember my seven years period with him at Maihar—It was true Gurukul & Ashram atmosphere. We surrendered totally to him it was like living, breathing and sleeping in nothing else but music. He truly believed in 'Nada Brahma'—& that music was a

means to reach God. He lamented always saying with tears in his eyes I have not achieved anything in music after all these years; may be next iife!.........!

I was lucky to have been like a son to this great but such a humble man.

Our music, in North as well as in South is alive and well, and will continue to be so for many years. It is rewarding to see that there are so many performing artistes of such high standard and many of the younger groups coming up. My only request particularly to the younger generation is that along with all the virtuosities, gimmicks and showmanship, we must preserve the spiritual and emotional content in our music as it is the most unique feature in our music either in the North or South.

Thank you!"

Sangita Kalanidhi Sri T. M. Thyagarajan, offered felicitations to the President of the Conference Sri B. Rajam Iyer, Sri S.R Janakiraman and Sri M. Rajappa Iyer, who had received the title of 'Sangita Kalanidhi' and the Certificates of Merit respectively. The recipients of the awards acknowledged the honour bestowed on them and thanked the Academy.

Sri V. Subramaniam. Secretary of the Academy, read the names of winners who had participated in music competitions held during the Conference and had been adjudged as deserving special awards and prizes and the prizes were distributed by Pandit Ravi Shankar.

V. Sri. Subramaniam, Secretary of the Academy, proposed a vote of thanks.

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Music in the Natya Sastra

(With 'SANJIVANAM', a Sanskrit commentary by Acharya Kailash Chandra Brhaspati and English translation by Bharat Gupt, continued from page 109 of Vol. LVIII).

44. अथ मूर्च्छना द्वै-ग्रामिक्यश्चतुर्दथ ।
आदावुत्तरमन्द्रा स्याद्रजनी चोत्तरायता ।
चतुर्थी शुद्धषड्जा तु पञ्चमी मत्सरीकृता ॥
अश्वक्रान्ता तथा षष्ठी सप्तमी चाभिरुद्गता ।
षड्ज ग्रामाश्रिता ह्येता विज्ञेयास्सप्तमूर्च्छना ॥

Trans : Adau syāt (In the b:ginning there is), uttaramandrā (Uttaramandrā), rajanī uttarāyatā ca (and then Rajanī, Uttarayatā), caturthī suddhashaḍjā tu (Suddhashadjā is the fourth), pancamī matsarīkritā (and the fifth is Matsarikritā), tathā shashṭhī ashvakrāntā (and the sixth is Ashvakrāntā), saptamī cabhirudgatā (and Abhirudgatā is the seventh), etāh hō shaḍjagrāmāṣritāh (To the Shaḍjagrāma belong), sapta murcchanāh (seven mūrcchanās).

SANJĪVANAM ; These denominations of the mūrcchanās are taken from certain Vedic rituals. "Three Gāṭhās should be collected together and sung in the uttaramandrā·"

45· आसां षड्जनिषाद धैवतपञ्चममध्यम गान्धारर्षभा आनुपूर्व्या
आद्याः स्वराः ।

Trans : Āsām (of these mūrcchanās, mentioned above), shaḍja, nishāda, dhaivata, pancama, madhyama, gāndhara and rshabha ādyāh svarāh (are the initial notes), ānupūrvyāh (in the given order).

SANJĪVANAM : Here the descending order of notes is adopted. From sa to ni is the first mūrcchanā and the rest in the sequence as shown above.

MŪRCCHANĀS OF SHAḌJAGRĀMA

46. षड्जे चोत्तरमन्द्रा स्यादृषभे चाभिरुद्गता ।
अश्वक्रान्ता तु गान्धारे मध्यमे मत्सरीकृता ॥
पञ्चमे शुद्धषड्जा स्यात् धैवते चोत्तरायता ।
निषादे रजनी च स्यादित्येताः षड्जमूर्च्छनाः ॥

Trans: Shaḍje uttarmandrā syāt (Beginning with Shaḍja, ie making shadja as sthāyī, vādī, anśa or tonic, the mūrcchanā is named Uttaramāndrā), rshabhe abhirudgatā (similarly from rshabha as anśa the mūrcchanā is called Abhirudgatā). gāndhāre tu ashvakrāntā (from Gāndhāra it is Ashvakrāntā), madhyame matsarīkritā (from madhyama it is Matsarīkritā), pancame suddhashaḍjā (the mūrcchanā beginning with shaḍja is named Suddhashaḍjā), dhaivate ca uttarāyatā (taking dhaivata as the initial and tonic note the mūrcchanā is called Uttarāyatā), nishāde rajanī ca (from nishāda it is Rajanī), shaḍja mūrechanāh iti etāh syāt (these are the mūrcchanās of Shaḍjagrāma).

SANJĪVANAM: By 'shaḍje' in the seventh case or 'saptamī', we should take it to mean shaḍja being the tonic or anśa and not only shaḍja being the first note. The same applies to rshabha, gāndhāra and others as well.

In the above verses the mūrcchanās are shown in the order opposite to the one indicated in the preceding prose passage On the twenty one stringed mattakokila harp the three 'sthānās' can be obtained by tuning the first, eighth and the fifteenth string in shaḍja, rshabha or gāndhāra or any other note as desired. The note o the first string is fixed as tonic.

MŪRCCHANĀS OF MADHYAMAGRĀMA

47. अथ मध्यमग्रामे
सौवीरी हरिणाश्वा च स्यात्कलोपनता तथा ।
शुद्धमध्या तथा मार्गी पौरवी हृष्यका तथा ॥
मध्यमग्रामजा ह्येता विज्ञेयाः सप्तमूर्च्छनाः ॥

Trans : Atha madhyamagrāme (Now in the Madhyamagrāma), sauvīrī ca hariṇāshvā (Sauvīrī and Hariṇāshvā), syāt tathā kalopanatā (and Kalopanatā), śuddhamadhyā tathā mārgī (Śuddhamadhyā and Mārgī), pauravī hṛshyakā tathā (Pauravi and Hṛshyakā), etā hi madhyamagrāmajā sapta mūrcchanā (these are seven mūrcchanās of the Madhyamagrāma).

SANJĪVANAM : The passage is clear in its meaning.

48. आसां मध्यमगान्धारर्षभषड्ज-निषादधैवतपञ्चमा आनुपूर्व्या आद्याः-स्वराः ।

Trans : Asām (of these mūrcchanās), madhyama, gāndhara, rshabha, shadja, nishada, dhaivata and pancama are ānupūrvyāh (respectively), ādyāh svarāh (the initial notes).

SANJĪVANAM : From ma to ga is Sauvīrī; ga to ri is Hariṇāśvā; ri to sa is Kalopanatā; sa to ni is Śuddhamadhyā; nishāda to dhaivata is Mārgī and the sixth from dhaivata to pancama is Pauravī and from pancama to madhyama is called Hrshyakā.

49. मध्यमेन सौवीरी, गान्धारेण हरिणाश्वा, ऋषभेण कलोपनता, षड्जेन शुद्ध-मध्यमा, निषादेन मार्गी, धैवतेन पौरवी पञ्चमेन हृष्यकेति ।

Trans : Madhyamena sauviri (From madhyama begins the first murcchana named Sauviri), gāndhāreṇa hariṇāsvā (from gāndhāra it is Hariṇāśvā), rshabhena kalopanatā (from rshabha it is Kalopanatā), shaḍjena śuddhamadhyamā (from shaḍja it is Śuddhamadhyamā), nishādena mārgī (from nishāda it is Mārgi), dhaivatena pauravi (from dhaivata it is Pauravi), pancamena hṛshyaka (from pancama it is Hṛshyakā), iti (thus).

SANJĪVANAM : The text is clear.

50. एवमेता स्वरक्रमयुक्ताः सम्पूर्णा षाडवौडुवीकृता ।
स्वरसाधारण कृताश्च मूर्च्छनाश्चतुर्दश भवन्ति ॥

Trans : Evam etāh (In this manner), caturdasha mūrcchanah (the fourteen mūrcchanās), svara krama yuktāh (in the requisite order of notes), bhavanti (are), sampūrnāh (either complete, is septatonic), shāḍava auḍuvī kritāh (or hexatonic or pentatonic), svara sādharaṇa kritāśca (or those containing sādhāraṇa notes).

SANJĪVANAM : Each of the fourteen mūrcchanās is of four kinds. The sequence containing all seven notes is called Pūrṇa. Thar which sustains six notes is called Shāḍava and the one with only five notes is known as Auḍava. The number five is also known as auḍava, being the designate of the fifth element ākāśa (space), the other four being the earth, water, fire and air. As 'uḍava' (stars) move in ākāśa (space) this element is called 'auḍava'. Thus the five notes mūrcchana is named auḍava.

51. अपि च

क्रमयुक्ताः स्वराः सप्त मूर्च्छनेत्यभिसंकृताः ।
षट्पञ्चस्वरकास्तानाः षाडवौडुविताश्रयाः ॥
साधारणकृताश्चैव काकलीसमलङ्कृताः ।
अन्तरस्वर संयुक्ता मूर्च्छना ग्रामयोः द्वयोः ॥

Tran : Api ca (that is to say), sapta svarāh (the seven notes) krama yuktāh (in the natural sequence), abhisanjñitāh (are known as), mūrcchanā iti (mūrcchanā). Tānāh (Tānāh are) shāḍava auḍavita āshrayāh (dependent on five or six notes), shaṭpancāsvarakāh (that is containing five or six notes). Dvayoh grāmayoh (In the two Grāmas), sādhāraṇakṛśtaścaiva (containing the sādhāraṇa notes) kākali samalankṛtāh (and also the kākal notes), antarasvarasamyuktā (and using antara notes as well), mūrcchanāh (The mūrcchanat are thus used).

SANJĪVANAM: When nishāda and gāndhara are used minutely, kākali and antara notes are added to make the sādhāraṇa variety of a mūrcchanā. That is the purport of the second verse. The word mūrcchanā means to shine forth. For example, Sa, ri, ga, ma, pa, dha, ni, sa, ni, dha, pa, ma, ga, ri, sa; such is the ascent and descent of Uttaramandra. Here sa being present in the beginning and in the end, shines out as compard to other notes. Thus Uttaramandra is the mūrcchanā of sa. In the same manner other notes also make their murcchānas, or shine out. 'Krama' means the dne order in which notes ascend and descend.

Mūrcchanās are thus notes in the due 'Krama'. When further variety is introduced into mūrcchanās the result is known as tana. The three, shāḍava, auḍava and pūrṇa kinds being enumerated the fourth sādhāraṉikrita is also named. By 'ca eva' hypothetically an infinite variety is indicated, even though such combinations may be vikrita, ie not in the pure sequence or 'Krama'. Kākali and antara notes are included in sādhāraṇa caṭegory.

However, the use of kākali note in a kākali mūrcchanā both in ascent and descent is not to be made in Jātis but in Jātirāgas only. The same is true antara gāndhāra. The ramifications of sādhāraṇa mūrcchanās are meant for Jātirāgas. The shaḍava and auḍava tānas as well are to be made out of pure mūrcchanās and not only of the vikrita sādhāraṇa variety, for the purpose of Jātis.

THE TWO METHODS OF OBTAINING THE SAME MŪRCCHANĀ

52. द्विविधैकमूर्च्छना सिद्धिः। तत्र षड्जग्रामे द्विश्रुत्युत्कर्षाद् धैवतीकृते गान्धारे मूर्च्छनाग्रामयोरन्यत्वम। तद्वशान् मध्यमादयो यथा संख्येन निषादादिवं प्रतिपद्यन्ते। तद्वत् मध्यमग्रामे धैवतभार्दवात् द्वैविध्यं तुल्य श्रुत्य न्तरत्वाच्च संज्ञान्यत्वम्। मध्यमग्रामे हि चतुः श्रुतिक मन्तरं पञ्चमधैवतयोस्तदगान्धारोत्कर्षाच्चतुः श्रुतिकमेव भवति। शेषाश्चापि मध्यमपञ्चमधैवतनिषादषड्जर्षभ गान्धारमध्यम-पञ्चम प्राप्नुवन्ति तुल्यश्रुत्यन्तरत्वात्।

Trans : Ekamūrcchanā siddhih (A single mūrcchanā can be obtained), dvividhā (in two ways). Tatra shaḍjagrāme (In the Shaḍjagrāma), dvi śruti utkarshāt (by raising of two śrutis), dhaivatikrite gāndhāre (gāndhāra is changed into dhaivata), mūrcchanā grāmayoh (thus making in mūrcchanā and grāma), anyatvam (a change of kind, ie changing from Shadjagrāma into Madhyamagrāma), Tadvaśāt (As a result of this raising by two śrutis), madhyamādayo (madhyama and the consecutive notes in the Shaḍjagrāma), yathāsankhyena (respectively), nishāditvam pratipadyante (become nishāda and its consecutive notes of the Madhyamagrāma). Tadvan madhyamgrāme (Similarly in the Madhyamagrāma), dhaivata mārdavāt (as a result of lowering of dhaivata, ie making it gāndhāra fit for Shaḍjagrāma), dvaividhyam (two kinds of), sajnānyatvam (a change of name takes place), tulyaśruti antaratvāt (although the notes have the same number of śrutis). Madhyamagrāme (In the Madhyamagrāma), pancama dhaivntayoh (between pancama and dhaivata), catuhśrutikam antaram (the interval is of four srutis). Tadgāndhāra utkarshāt (The gāndhara of Shadjagrāma, being raised), bhavati catuhśrutikam (becomes a four-sruti note, and can be named asdhaivata of Madhyamagrāma).

Śeshāscāpi (The other notes), madhyama, pancama, dhaivata, nishada, shadja, rshabha (ma to ri of Shaḍjagrāma), prāpnuvanti (become), nishāda, rshabha, gandhara, madhyama, pancama (nishāda to pancama of the Madhyamagrāma respectively), tulya śruti antaratvāt (on account of having the same number of srutis as ma to ri of Shadjagrāma).

SANJĪVANAM : For the benefit of viṇā-players, the method of converting a given mūrcchanā of one Grāma into that of another Grāma, is shown here. In the Shaḍjagrāma the gāndhāra is raised by two śrutis, so that it is at a consonance of fourth with the dhaivata, and is now named antara-gāndhāra. Thus the shaḍja, rshabha, antara gāndhāra, madhyama, pancama, dhaivata and nishāda of the Shaḍjagrāma, can be known as madhyama, pancama, dhaivata, nishāda, shaḍja, rshabha and gāndhāra respectively, of the

Madhyamagrāma. In the above mentioned note sequence the śruti intervals are the same, but the mūrcchanā can be classified in two ways. Similarly the dhaivata in the Madhyamagrāma is lowered by two śrutis, to be at a consonance of fifth with the gāndhāra, as a result of which the madhyama, pancama, lowered dhaivata, nishāda, shaḍja, rshabha, become Shadja, or rishabha gāndhara, madhyama, pancama dhaivata and nishāda respectively of Shaḍjagrāma.

It may be noted that dhaivata is the crucial note for making these conversions. Nārada thus calls it the point of intersection of two Gramas. "The secret of this note," he says, "is known by the fact that by waning and waxing like the moon it changes from one Grama to another."

53. अन्तरनिदर्शनमपि श्रुतिनिदर्शने प्रोक्तम् ।

Trans: Antara nidarśaṇam api (demonstration of antara gāndhāra and kākali nishāda), proktam (have been given), śruti nidarshane (at the time of demonstration of śrutis).

SANJĪVANAM: The second lowering having been completed the new madhyama and shaḍja are two śrutis lower than their original position on the former and unlowered viṇā. These new positions if transfered on to the original viṇā would be known as antara gāndhāra and kākali nishāda. In terms of Madhyamagrāma they are dhaivata and gāndhara respectively. The madhyamagrāmic dhaivata and antara gāndhāra and the shaḍjagrāmic antara gāndhāra and kākali nishāda are all four śruti notes.

TĀNAS AND THEIR FORMS

54. तत्र मूर्च्छनाश्रितास्तानाश्चतुरशीतिः । तत्रैकोनपञ्चाशत् षट्स्वराः पञ्चत्रिंशत् पञ्चस्वराः ।

Trans : Tatra (In the two Grāmas), mūrcchanāśritāh (based on he mūrcchanās), caturaśiti (there are eighty four), tā: ā (tānas, or pentatonic or hexatonic sequences). Tatra ekonapancāśat śaṭsvarāh (The hexatonic are forty nine), pancatriṇśat pancasvarāh (and the pentatonic are thirty five).

SANJĪVANAM : Mūrcchanās when made pentatonic or hexatonic are known as tānas.

55. लक्षणं तु षट्स्वराणाम् । सप्तविधम् षड्जर्षभनिषादपञ्चम-हीनश्चत्वारः षड्जग्रामे । मध्यमग्रामे तु षड्जर्षभगान्धार-हीनस्त्रयः । एवमेते सर्वासु मूर्च्छनासु क्रियमाणः भवन्त्ये-कोनपञ्चाशत्तानाः ।

Trans : Lakshaṇam tu (characteristics), shaṭsvarāṇām (of the the hexatonic tanas), saptavidham (are seven in number). Shaḍja-grāme (In the Shaḍjagrāma), shaḍjarshabha nishādapancamahināh (omitting shaḍja, rshabha, nishāda and pancama, one at a time), catvārah (are the four kinds of tanas). Madhyamagrāme (In the Madhyamagrāma), shaḍja rshabha gāndhāra hinastrayāh (omitting shaḍja, rshabha, gāndhāra are three kinds of tānas). Evamete (By such), kriyamāṇā (a method of omission), sarvāsu mūrcchanāsu (in all the mūrcchanās of both Grāmas), tānah (the tānas), ekonapan-cāśat bhavanti (are forty nine in number).

SANJĪVANAM : The text is clear.

56. पञ्चस्वराणां तु पञ्चविधमेव लक्षणम् । षड्जग्रामे षड्ज-पञ्चमहीनः ऋषभपञ्चमहीनः निषादवद्गान्धारहीनः इति त्रयः । मध्यमग्रामे तु गान्धारनिषादवद्हीनः ऋषभ-धैवतहीनः द्वौ । एवमेते पञ्चस्वराः सर्वासु मूर्च्छनासु क्रियमानणास्ताना पञ्चत्रिंशद् भवन्ति ।

Trans : Pancasvarāṇām (of the pentatonic tānās), tu pancavi-dham eva lakshaṇnm (the kinds are five in number). Shaḍjagrāme

(In shaḍjagrāma the tānas are made by), shaḍjapancamahināh (omitting shaḍja and pancama), rshabhapancamahināh (omitting rshabha and pancama), nishādvadgāndhārahināh (omittlng nishāda and gāndhāra), iti trayāh (these are the three kinds.)

Madhyamagrāme (In the madhyamagrāma the tānas are made by), gāndhāranishādvadhināh (omitting gāndhāra and nishāda), rshabhadhaivatahināh (omitting rshabha and dhaivgta), dvau (these are the two kinds).

Evamete kriyamāṇā (thus by this method, of omission), sarvāsu mūrcchanāsu (in all the mūrcchanās), pancasvarāh tānah (the pentatonic tānas), pancatriśat bhavanti (are thirty five in number).

SANJĪVANAM : It is noteworthy that under these rules of omission madhyama, which is the pivotal note of the Shadjagrama mūrcchanā of sa and is also the first note in the chanting of Samaveda, is never omitted.

In Shadjagrāma, dhaivata is never omitted. Similarly, dhaivata has a cardinal role to play in Shāḍji Jāti where the consonance of sa and dha is amply used to make varṇās (note combinations).

As the three śruti pancama is the basis for Madhyamagrāma, this note is never left out while using the Grāma.

In the pentatonic tānas, the omitted notes need not be consonant mutually. In the Shaḍjagrāma, rshabha with pancama is allowed for omission; in Madhyamagrāma rshabha and dhaivata though mutually consonant but each having different number of śruti intervals may be omitted.

PRAVESA AND NIGRAH

57. द्विविधा तानक्रिया तन्त्र्याम् प्रवेशान् निग्रहाच्च। तत्र प्रवेशनमधरंस्वरविप्रकर्षात् उत्तरस्वरमार्दवाद्वा। निग्रहः तु असंस्पर्शः।

Trans : Tantryām (In the stringed instrument), tānakriyā (the method of obtaining a tāna, that is reducing a mūrcchanā to pentatonic or heptatonic note sequence), dvividhā (is of two kinds), praveśāt nigrahāt ca (by using praveśa or nigrah). Tatra praveśanam (Here preveśa is), ādhāra svara viprakarshāt (obtained by raising the lower note which is to be omitted), uttarasvara mārdavāt ca (or by lowering the higher note which is to be eliminated). Nigrah (the term nigrah means), tu asansparśah not striking at the the string of the note to be omitted).

SANJIVANAM: The methods of praveśa and nigrah are meant for instruments where one string producees a single note by Plucking and not for zither like instruments where many notes are produced on a single string by sliding a rod or finger tips. If the omittable note (string) is raised by tightening the string to merge with the next higher note, the method is called praveśa, or if the omittable note string is lowered to merge with the preceding note. Where the string of the omittable note is left unstruck while playing the method is called nigrah. For example, if rshabha is omittable, the string can either be loosened to merge with shadja or it can be tightened to merge with gāndhāra. Thus pravesha is merging and nigrah is not touching.

TUNING A VĪṆĀ TO A GIVEN MŪRCCHANĀ

58. मध्यमस्वरेणैव तु वैणेन मूर्च्छना निर्देशः कार्य्यो । भवति अनाशित्वान्मध्यमगतेः ।

Trans : Mūrcchanā nirdeśah (The setting of a mūrcchanā) karye bhavati (is to be done), madhyama svareṇa (by the middle note), tu vaiṇena (of the viṇā). Mahhyamagatc (the sound or the string denoting the first note of the madhya saptaka), anāśitvāt (undergoes no change being neither raised nor lowored).

SANJIVANAM : The word 'madhyama' here does not denote the note called madhyama but the middle note of the viṇā of harp variety. In the mattakokilā, the eighth string denotes the tonic or the anśa note, and according to the mūrcchanā required it

may be the shaḍja, rshabha, madhyam and so on. The successive strings denote the succeeding notes according to the required śruti order. Thus in the viṇā the first, eighth, and the fifteenth strings respectively, the initial notes of the three sthānās, and are named mandrasvara, madhyama svara, and tāra-svara. It is according to the pitch of the madhyama svara that the three septettes are set and to the same the drums and other instruments are tuned.

The venerable Acarya Abhinavagupta says that in the seventeenth chapter while explaining the svara-kāku, the sage Bharata has said that each of the three sthānās consists of seven notes. Out of these three, asks Abhinava, which will be the first to to be tuned? It is the middle one, according to which the others will be tuned In the term 'madhyama-svara' the word svara could also be taken to mean the tonic, as it has been used in; "Hāsya śringārayoh kāryo svarau madhyama-pancamau", ie at the time of hāsya or śringāra rasa, madhyama or pancama are to be made svara or tonic.

59. निग्रहः पर्य्यग्रहो वा ।

Trans: Nigrah (is use of all three sthānās), paryagraho va (paryagrah is leaving out some of the extremities of tāra and mandra sthāna).

SANJĪVANAM: When all the three sthānās are not fully used, the practise is called paryagrah. While the middle note is cardinal for obtaining the three sthānās, it also the basis for making a partial use of them. Non use (agrah) of total (pari, paritah, samantāt), is parryagrah.

60. इदं च प्रयोक्तृ श्रोतृ सुखार्थं च तान मूर्च्छनानानात्वम् ।

Trans: Idam ca (And this), sukhārtham (is for the convenience of), prayoktrl (the player), śrotri (and the listener), ca (and for), tānamūrcchanānānātvam (producing a variety of tāna and murcchanā.

SANJĪVANAM: The purpose of 'nigrah' and parryagrah is to create variety in tānās and mūrcchanās and to facilitate pentatonic and heptatonic use of notes. The same sound of a given string can be given different names at the time of changing from one murcchanā to another and the successive notes are retuned to the new sequence. This overcomes the problem of retuning the drums every time the mūrcchanā is changed. It is also pleasant to the listener for whom the pitch of the tonic is not altered with every song.

In the Jātis, the shāḍava and auḍava use is well defined and classified but in the Rāgabhāshās the rules are relaxed and omission of notes can be much variegated. Ācārya Abhinavgupta is of the view that in the case of Grāmarāgās even the madhyama note can be omitted to create variety, although such a thing is jarring to the finer taste. In the Grāmarāgas each mūrcchāna can have very many forms.

61. मूर्च्छनातानप्रयोजनमपि स्थानप्राप्त्यर्थम् ।

Trans: Prayojanam api (The use of), mūrcchanā tāna (mūrcchana and tāna is also), artham (for the sake of), sthāna prāptih (obtaining the three sthānas).

SANJĪVANAM: The murchana and tāna when set on the viṇā, also help to obtain the three sthānas to their full extent.

62. स्थानं च त्रिविधम् पूर्वोक्तलक्षणं काकुविधानेन ।

Trans: Sthānam ca (And the sthānas), trividham (of three kinds), pūrva ukta lakshanam (have been defined enrlier), (kākuvidhānena (at the time of giving the rules related to svara kāku).

SANJĪVANAM: The chest, the throat and the head have been said to be places of origin of the 'mandra', and 'tāra' notes respectively. Simplifying the yogic language, the singer feels the strain on these parts while singing the respective notes.

The natural pitch of voice makes the first note and also the tonic of the madhya sthāna; or the middle septette. It is also the first note of the mūrcchanā. From here the singer raises his voice to cover the middle septette and then the higher or the tara septette from here he lowers it as well. If a pitch natural to the throat is not taken as tonic, then the higher and lower ranges would be impossible. For the viṇā player, especially the mattakokilā player, the strings are provided in sufficient number to cover the entire three sthānās. Thus, mūrcchanā establishes the sthānās as well.

DEFINITION OF SĀDHĀRAṆA

63. साधाणविधिं इदानीं व्याख्यास्यामः । तत्र साधारणनाम अन्तरस्वरता कस्मात् , द्वयोरन्तरे भवति यत्तत् साधारणम् ।

Trans : Idānim (Now) sādhāraṇa vidhim (rules relating to sādhārana), vyākhyāsyāmch (will be enunciated). Tatra (there, in the various murcchanas), sādhārana nāma (the term sādhārana denotes), antara svaratā (the state of being in between two notes, kasmāt (how), dyayoh antare bhavati (that which is located in the space between the two), yattat (that is), sādhāranam (sādhāranam).

SANJĪVANAM : The rules of sādhārana are given having shown the murcchanas and tānas of the three sthānās. Thus sādhārana is the fourth distinction, for the purpose of murcchanas and tanās.

If a note, leaving its own position takes a pitch which is pleasing to the ear but is in the interval of another note, then such a position is called sādhāraṇa. Not any given position located in the interval between two notes can be called sādharana, but only a pleasing one. Because the new position is located in the interval of another note, it can be called 'antara', and its quality is called 'sādhāraṇa', ie, having common characteristics of the preceding and succeeding notes.

So much for sādhāraṇa note. With respect to Jātis, where characteristics of different Jātis combine and the common notes are used, the result is also called 'Jāti sādhāraṇa'. An illustration is provided.

AN EXAMPLE

64. यथा

छायासु भवति शीतं प्रस्वेदो भवति चातपस्थस्य ।
न च नागतो वसन्तो न च निश्शेषः शिशिरकालः ॥
इति काल साधारणता ।

Trans : Yathā (for example), chāyāsu (in the shade), bhavas śitam (one feels cold), ātapasthasya ca (but in the sun), prasvedo bhavati (one perspires), na ca vasanta na āgatah (nor is the spring not come), na ca (and neither), śiśirakāla (is the winter season)-niśeshah (all over). It (This is), kāla sādhāraṇatā (sādhāraṇa of seasons).

SANJĪVANAM: The feeling of cold in shade indicates the incompleteness of spring and perspiration in the sun shows that winte has spent its force. The transitional period with common characte r istics of two seasons illustrates the svara sādhāraṇam, which is likewise, a note located in the interval between two notes.

SVARA AND JĀTI SĀDHĀRAṆA

65. तत्र द्वे साधारणे, जाति साधारणं स्वर साधारणं च ।

Trans : Tatra (there, in Gāndharva) dve sādhāraṇe (there are two kinds of sādhāranam), Jati sādhāranam (sādhāranam of Jāti), ca (and), svara sādhāranam (sādhāranam of notes).

KAKALĪ AND ANTARA SĀDHĀRAṆA

66. स्वर सारणं काकल्यंतर स्वरौ । तत्र द्विश्रुत्युक्तत्कृष्टो निषादः काकली संज्ञो भवति । तद्वद् गान्धारोऽन्तर संज्ञो भवति ।

जाति साधारणमेकांशानामविशेषात् , जातीनां तु समवायात् प्रत्यंशं लक्षम् इति न्यासान्तरभागौ तु विशेषकौ ।

Trans: Svāra sādhāranam (In the case of svara sādhārana, kākali antara (kākāli and antara), svarau (are the two notes). Tatra (Here), dviśruti utkṛshṭo (when raised by two śrutis) nishāda (nishāda), sanjno bhavati (takes the name), kākali (kākali). Tadvad (similarly, raised by two śrutis), gāndhāra (gāndhāra), antara sanjño bhavati (takes the name of antara).

Jātinām (In the Jātis), ekānśānām (having the same note as anśa), aviśeshāt (due to use of non-distinctive note combinations), jātisādhāranam (there is jātisādhārana).

Samavāyāt (out of the collection of the ten characteristics), pratyānśam (each of the part or characteristic), lakshana sanjnānam iti (is distinctly recognized), nyāsāntara bhāgau (because the nyāsa note and the antara portion), tu viśeshakau (help in distinguishing the jātis from each other).

SANJĪVANAM: Of the Jātis that have the same note as anśa there are portions of each of them which are alike or same. There the vādi, the alapa or anulapan and antarmarga are alike and this portion being eommon to the different Jātis is called Jatisādhārana. But there are other portions of Jātis as well, which are distinctive. Taking into account the samavāya, or the collection of the ten characteristics such as anśa, graha, nyāsa etc., the distinctive features of a Jāti are clearly known. As opposed to the sādhārana portion, there is nyāsa note and antara (the distinctive note combination of a jāti) which make up the distinctive portion,

KAIŚIKA SĀDHĀRAṆA

67. स्वर साधारणं द्विविधं द्वैग्रामिकयं, कस्मात् साधारणोऽत्र स्वर विशेषः इति कृत्वा षड्जसाधारणमुच्यते। एवं मध्यमेऽपि। अस्य तु प्रयोगसौक्ष्म्यात् कैशिकमिती द्वितीयं नाम निष्पद्यते।

Trans Svarasādhāranam (sādhārana of the note), dividham (is of two kinds), dvaigrāmikyam (and oceurs in two Grāmas, kasmāt (How so?), sādhārana atra (In this context, sādharana means), svara viśeshah (a particu'ar note), iti kritvā (taking into accoant this particular note), shaḍjasādhāranam ucyatc (the tesult is called shaḍjasādhārana). Evam (similarly), madhyame api (there is madhyama sādhārana in ihe Madhyamāgrāma). Asya tu (To ihis kind of sādhārana) dvitiyam nāma (a secopd name) kaiśikam (kaiśika), saṃpadyate (has been given), prayoga saukshmyāt (on account of the fine difference in the position of the note).

SANJĪVANAM Kākali and antara are the two kinds of svara sādhārāna enanciated earlier As distinct from them, the kaisiki is now skown, Unlike the kakali, it is not a fixed note but comes into being as a result of a fine change of pitch that occurs in a particular usage; When this variation occurs in Shaḍjagrāma, the result is called shaḍja sādhārana and when in Madhyamagrāma, the name given is Madhyama sādhārana. The fine variation in Shaḍagrāma is the raising of nishāda by just a breadth of a hair (kesa), so to speak. and the lowering of shaḍja by the same interval, The shaḍja, which is thus closer to nishāda and rshabha to which it has added a sruti by moving a hair's breadth or kaisiki sruti, is called shadja sādhārana.

Similarly, in Madhyamagrāma, gāndhāra is raised and madhyama lowered to make madhyama sādhārana.

MODIFICATIONS OF NOTES

In Gāndharva, kākali and antara notes are never made ansa. But in Rāgabhāhsa they are made ansa. Not only they, four, three two and even one sruti notes are used. The seven pure, utkrishṭa pancama, anyadhaivata, kakali nishāda, antara gāndhāra, cyuta shaḍja, sādhārana gāndhāra, cyuta madhyama and kaiṣikī nishāda are the fifteen notes or note positions that may be used in Rāgabhāsha. Vriddha Kāśyapa has recommended their application not only in the Rāgabhāsha but also in the Jātis.

Utrishṭapancama or raised pancama is not actually a new note, it is the same as Madhyamagrāmic pancama which acquires the kaiṣikī śruti at the time of madhyamasādhārana. Similarly, any-adhaivata is none other than madhyamagrāmic four-śruti dhaivata.

The Shaḍja note in its original position is four śruti, but preceded by kākali, it is two śruti; at the time of shaḍjasādhārana it is again two śruti but of a different interval this time as it has lost not its first two but first and last śrutis to nishāda and ṛshabha.

As pure note ṛshabha is three śruti; in shaḍjasādhārana situation although being its own self it gains the śruti lost by shaḍja; when gāndhāra is made anśa, ṛshabha is raised by a kaiśiki śruti, if used before gāndhāra to eliminate the two śruti vivāda or dissonance. This rule is accepted in our school.

About gāndhāra, sage Bharata himself has said in the chapter on alankāra vidhi, embellishment of notes on instruments (NS 31 : 37) that gāndhāra has āyata, madhya and mṛdu śrutis. In other words it can take three positions; one, where it is raised by a kaiśiki śruti, two, when it is in its natural unmodified place with its normal two śrutis, third when it is lowered by one śruti. "Śrutayohyā dvitiyasya mṛdumadhyatah smṛtah/āyatatvam tu bhavennice mṛdutvam tu viparyaye/svasvare madhyatvam...." (The śrutis of dvitiya or the second note, gāndhāra, because madhyama is the first note according to the Vedic system of counting in descending order, are āyata, madhya and mṛḍu. Āyata occurs when gāndhāra is followed by nicha (ṛshabha), and mṛdu happens when gāndhāra is followed by madhyama. When gāndhāra is followed by gāndhāra in other words is repeated in usage, the śruti is madhya). This interpretation is offered by the venerable Acārya Abhinavagupta. Gāndhāra thus has four positions; lowered, natural, raised and antara.

Madhyama when normal, is four sruti. If preceded by antara-ragāndhāra it becomes a two śruti note; in the event of Madhyama sādharāna it is again a two śruti note but with a different intervals as the two śrutis lost are its first and last srutis, both kaiśiki, to gāndhāra and pacncama respectively.

So is natural pancama a four sruti note. The first modification is when pancama becomes a three sruti note in Madhyamagrāma by using its last śruti. In the event of madhyamasādhārana, although unmoved pancama is called utkrishṭa or raised.

In its natural Shaḍjagrāmic position dhaivata is a three śruti note. If nishāda is made anśa, dhaivata undergoes a raise of one śruti to eliminate the two śruti dissonance or vivāda, as postulated in our school of Nāṭyaśāstric interpretation. Of the last not least nishāda, which is a two śruti note in its natural position, its modifications are like those of gāndhāra. It raises and lowers itself when followed by dhaivata and shaḍja respectively. There is, of course, the position of nishāda called kākali.

Thus all notes undergo modification in their positions as a result of the particular way of application (kaiśika prayoga).

From all the above modifications it may also be noted that the interval of five śrutis between two notes is undesirable or anishṭa For instance, gāndhāra when used after shaḍja gets raised by a śruti to make the interval between shaḍja and gāndhāra a six śruti distance. Similarly nishāda when used after panāama undergoes a raise. Nor is an eight sruti interval desirable or ishta. Thus we find that when pancama is used after gāndhāra, the gāndhara undergoes a raise of one sruti to make the gandhara-pancama interval a seven sruti consonance.

Another modification is trat of gāndhara in the event of rshabha as ansa. Gandhara gets lowered by one sruti to become a single sruti note to leave the position of two sruti vivada or dissonance. This single sruti is of 'mahati' interval. Same is the with nishada when dhaivata is made ansa.

Whether an interval between two given notes is ishṭa or anishṭa depends upon the notes and their position on the scale. No given interval is ishṭa ot anishṭa in itself. In the Mahabharata (Anusa-

asana Parva, Anugitaparva portion, chapter fifteen) it is said, "Shadjarshabha gandharo madhyamahā pancamastath. ishtascanishtasabdasca samhatah pravibh āgvān, evam dashavidho jnyeyah shabda ākāshasambhavah." (Shabda or sound, arising out of ether, is of the following ten kinds ; shadja, rsaabha, gandhara, pancama, dhaivata and nishada, as well as ishta or anishta (pleasant or unpleasant), and samhata (struck in consonance with another note). This is how sound is pravibhāgvān, that is divided into various notes and two Grāmas."

Thus the basic seven notes undergo modification leaving their undesirable (anishta, five, eight or two sruti interval) positions to take up new desirable (ishta) positions according to the order of their usage. Acārya Abhinavagupta says, "All the two sruti notes can be made to have intervals of more than two sruti by raising them; the four sruti and the three sruti notes can be reduced in inter vals by kākali and antara notes. Thus all notes undergo changes by addition or subtraction of srutis." (NS, chapt. 18; 4, Abhinava bharati). At NS 28; 27 Ab. it is quoted :

Vedasrutihpakkakapitthakalpah
Krsapravatonmukhatām prapannah
yatisrutih (yastrisrutih) kampa ivaishabhāti
Yo dvisrutih tu ubhai raga nishthah.

" The vedasruti or the first note in Sāmagana is like the fully ripe kapittha (kaitha in Hindi) fruit, i e. a four sruti note. It is susceptible to slightest wind (influence). The three sruti note seems vibrates, goes up and down inits position. The two sruti note enters the regions of both, preceding and succeding notes" The four sruti note goes through maximum modifieation by giving place to antara and kakali and to shadjasadha The modificatians of rshabha and dhaivata have been described earlier and so of gandhara and nishada. 'Wind', should be taken to mean the force of application or the nature of note combination which necesatitates modification in the position of four sruti note.

By a special effort, a note may be struck and its sound be made to merge with the sound produced by second striking. Here the notes produced are not different, there is no interval in the positions. But if between two consequtive notes., there is interval which can be divided only once, then this interval is just enough to accomedate a two sruti note, if capable of two divisions then a three sruinote, if of three divisions then a four sruti note. But if four divsions are made perforce, there will be dissonance, Thus it is impossible to have a five sruti note.

While reciting the Vedas srotryas produce kampana (shake) or a modification of svarita which is a three sruti note. Bharata Muni has mentioned kampana of three sruti note in the chapter on svaralankara. The four sruti never changes into five sruti no matter what note is used before or efter it. While enunciating that notearc three, two and four sruti (i.e. like rshabha, gandhara and madh yama) the sage has indicated their normal positions not the modified ones attained in Ragas. The normal is also called 'parmarthika Tne seven notes enunciated are like normal specimens of living things which are also found to be in abnormal condition, like normal dog, dog with no tail, and a split tail dog. Similarly all notes have abnormal or modified (vikrita) positions as well.

In the event of shadja and madhyama sadharana the kaisika note has a special function. The note is named kaisika for a number of reasons. Taking its name from kesa it implies adornment or refinement expressive of finer emotioas. Also it indicates the difference of interval by the width of a hair. Or derived from the root 'kash' (to pull) it means raised or lowered. In any case it implies an effort at fineness.

The Shadji and Gandhari Jatis combine to make the Shadjakaisiki Jati. In this mixed form, there is a portion of Madhyamagramic Gandhari where rshabha and dhaivata are four sruti notes. Their employment is minimal (in alpatva) and is that of kakali nishada and antara gandhara in an alternative rendering. It has been said for Shadjakaisiki, "Rshabha and dhalvata should be used sparingly." As it has been classified as a Shadjagrama Jati, its panc-

ama is four sruti. Because of shadjasadharana there is the use of ktaisika note, hence the name Shadjakaisiki. On the other hand the Kaisiki Jati, a different one, is classified under Madhyama-garama. In it both rshabha and dhaivata are four sruti notes and therefore their omission is permissable and the Jrti classified under Madhyamagrama. Rshabha is used sparingly. Except for Dhaivati and Arshabhi all the latis may use sadharana notes.

In a different instance, even in Shadjagrama where pancama is four srutic, the kaisika usage can be employed for both Madhyama- and Shadja sadharana as is clearly seen in the case of some Grama-ragas such as Kaisika Raga and Bhinna Kaisika Raga. Such examples are given the name of Gramasadharana by Matangae-carya.

Bharata Muni has recommended a limited way for using antara gandhara and kakali nishada in Jatis which use gandhara and nishada sparingly. For this reason he does not provide the mureehanas with antara and kakali notes. But Vriddha Kasyapa sanctions their usage even as ansa notes especially for the purpose of Raga Bhashas. Only in the context Saindhavi dialect does Bharata Muni mention murcchanas of antara and kakali notes in his chapter on Tala. Thus, it may be concluded that all notes undergo modification (vikriti) in which there is an addition or subtraction in their normal sruti numbers. This change in sruti numbers of a note may be given by us the name of sruti sadharana.

KAKALI NISHADA

68. कलत्वाच्च काकलीसञ्ज्ञो भवति ।

Trans ; Kalatvat ca (on account of brilliance or sharpness) kakali (the kakali note), sanjno bhavati (takes its name).

SANJIVANAM : Being sharper and more brilliant than the two sruti nishada, this new note now higher by two srutis is called kakali nishada.

69. विकृतत्वाचानंशः आप्तोदेशात् सप्तभ्यो नान्यो निषाद-वानेव ।

Trans : Vikrtatvāt (due to its being a modified note), anansah ca (and being never ansa or tonic). aptopadesat (according to ancient injunctions), saptabhyoh (out of the seven notes), anyah na (it is none other than), nishadavaneva (the note nishada).

SANJIVANAM : The kākalī note being a modification of normal nishada, cannot be a major note and is never made tonic in the Jātis. But in Ragabhashas it can be tonic, as is said by Vrddha Kāsyapa. The term kākalī is used for raised nlshada only and for no other modified note.

70. यथा षण्णां रसानामन्यतमः क्षारसंज्ञितस्तथा निषादः काकलीसंज्ञो गान्धारश्चान्तरसंज्ञो भवति ।

Trans : Yathā (Just as), shannam (out of six), rasānām (tastes or flavours), anyatamah (only one out of all), samjnitah (is called) kshāra (salty), tathā (similarly), nishādah (nishada only), samjno is called), kākalī (kākalī). Ca (and) gāndhārah (gandhara) samjno bhavati (is named), antara (antara), (both eaving become pungent or raised).

SANJIVANAM : The text here clarifies that kākalī and antara are not new notes, that is no addition to the seven, but only modifications of nishāda and gāndhāra respectively. Just as out of the six flavours only one is salty, the other five being sweet, sour, bitter pungent and hot, similarly there is one nishada out of seven which is modified to make kākalī. Gandhara when modified is given the name antara beingin the interval between rshabha and madhyama.

RULE FOR ANTARA SVARA

71. भवति चात्र,

अन्तरस्वरसंयोगो नित्यमारोहिसंश्रयः ।
कार्यो ह्यल्पो विशेषेण नावरोही कदाचन ॥
क्रियमाणोऽवरोही स्थादल्पो वा दि वा बहु ।
जातिरागं श्रुतिं चैव नयते चान्तरस्वरः ॥

Trans : Bhavati ca atra (and it may be seen), antara svara samyogo (use of antara gandhara note), nityam (is always prescribed), arohisansrayah (in ascending note combinations). kāryo (it is used), hi viseshena alpo (sparingly for sure), na kadacana (never), avarohi (in descent combinations). Yadi kriyamano (if employed) bavarohitsyat. (in descent), alpo vā bahu va whether or sparingly ? abundantly). antara svarah (antara gandhara), nayate (puts to end), jātirāgam (the spiritual benefit and pleasure of the Jatis), ca eva (and also), śrutim (the sweetness and correctness of srutis).

SANJIVANAM : The antara not: should be used in the sequence like ma, ga, ri, ga, ma, or ma, ga, ma. and should be followed by the higher note of the relevant murcchana. Similarly, sa, ni, dha, ni, sa or sa, ni. sa is to to be used for employing kākali nishada. By giving the rule for antara the rule for kakali is also stated. If these notes are used in descending tanas or murccfianas they make the Jatis spiritually ineffective and reduce if their pleasing ability.

(*to be continued*)

Vina-
Symbol of Indian Music

T. S. PARTHASARATHY

AMONG the innumerable musical instruments of the world the Indian Vina stands as an instrument with a hoary past harking back to the Rgvedic age (3500-2500 B.C.). It always occupied the first place in the list of ancient instruments. uiz. Vina (lute), Venu (flute) and Mridanga (drum). It is interesting to note that the shape of the primitive Vina was curved like the body of the bamboo bow. In the Rgveda we find mention of the Vina, Vaana, with hundred strings. The saptatantri Vina is one of the types of the lute class of ancient India.

In the Vedic and Buddhist literature, diffeient kinds of Vina have been mentioned and later authors like Narada (of the Siksha) (1st century A.D.), Bharata (2nd century A.D.), Matanga (5th-7th century), Parsvadeva (7th or 9th century) and Saıngadeva (earıy 13th century) as well as most of the post-Sangita Ratnakara writers on music have described the characteıistics of diffeıent kinds of Vina in their respective works. Naturally, therefore, the names of a large number of Vinas are found in musical as well as in ncn-musical literature in Sanskiit and other languages in India. A few of them are mentioned below to whet the readers' interest.

Achala (or Dhruva)	Chala	Vaana	Saptatantri
Kacchapi	Parivadini	Picchola	Kshauni
Daravi	Gatra	Chitra	Vipanchi
Raudri	Kurmi	Brahmi	Katyayani

Music lovers in South India will be interested to know that the Kudumiyanmalai inscription near Pudukotta mentions the satatantri Vina during the time of the Pallava king Mahendravarman (7th century). This ruler is stated to have heen an expert in playing the Vina and was the disciple of one Rudracharya. Although this theory is questioned by later researchers, it is clear that the Vina played was called Parivadini having seven strings.

The late Hulugur Krishnacharya, an eminent musicologist, who himself constructed two new Vina-s, has traced the history of the Vina in a Sanskrit poem which he wrote in 1935. The following is a summary of the poem :

Name of the Vina	Treatise	Author	Period
Dhruva	Natyasastra	Bharata	1st century B.C.
Chala	do.	do.	do.
Vipanchi	do.	do.	do.
Raudri	Sangita Ratnakara	Sarngadeva	13th century A.D.
Kacchapi	do.	do.	do.
Brahmi	Naradiyam	Narada	2nd century B.C.
Naissanki	S. Ratnakara	Sarngadeva	13th century
Chitra	Natyasastra	Bharata	1st century B.C.
Taumburi	Arsheya	Tumburu	Vedic age
Madhyamela	Pundarika		1530 A.D.
Achyuta Rajendramela	Ramamatya		1550 A.D.
Raghunatha Bhupamela	Venkatamakhi		1630 A.D.
Tulajendra Melavina	Tulajaji Maharaja		1780 A.D .
Sriman Nalvadi Krishna Rajendramela	Krishnarya		1938 A.D.

SARASWATI VINA

The Indian Vina has always been considered as an instrument of the Gods and hence the name 'divine instrument'. Although the flute is inseparably connected with Lord Krishna and the mridangam associated with Brahma, Nandi and even Vishnu, the Vina is stated to be the inseparable companion of Saraswati, Narada and Siva. In fact, the very name of our Vina'. is ·Saraswati Vina'. The Vina handled by Goddess Saraswati in known as 'Kacchapi'. In the sloka 'Vipanchya gayanti' in the Saundarya Lahari, Adi Sankara portrays a beautiful seene in which Saraswati plays the 'Vipanchi'. Matangi Devi, the goddess of music, is always depicted as holding the Vina in her hands 'Vina sankranta charu hastaam'. The 'Matangi shatkam' is full of references to the Vina and we get phrases like 'Vina vadanavela kampita sirasam', 'Vina rasanushangam' and ·Vama kucha nihita

Vinam'. The sloka 'Manikya vinam upalalayantim' is found as the last sloka of the Matangi Shatkam and the first sloka of 'Syamala Dandakam'.

Lord Siva is also depicted as being fond of Vina music. He is described as 'Vina vadana loludu' by Tvagaraja in his song 'Mokshamu galada'. In this aspect Siva is known as 'Vina Dakshinamurti'. Apart from Gods, many sages are depicted as Vina players the most notable being the divine sage Narada. His Vina was known as 'Mahati' and it was his inseparable companion. Tyagaraja describes this beautifully in his kriti 'Sri Narada' (Kanada) as 'Veda janita vara vina vadana tatvajna' (one who knows the mysteries of Vina vadana). It is not enough if one knows merely to play the Vina; he should know the secrets of the instrument and how it responds to a devoted votary. It can even make him reach Moksha or final beatitude and the sloka from the Yajnavalkya Sruti proclaiming this is a frequent quote by writers on music:

"Vina vadana tatvajnah sruti jati visaradah
Talajnascha aprayasena moksha margam sa gacchati"

(One who knows the mysteries of playing the Vina, is an adept in sruti and has a sound knowledge of tala, effortlessly finds himself on the way to Moksha).

QUEEN OF MUSICAL INSTRUMENTS

It is no wonder, therefore, that this 'Queen of Instruments' finds a prominent place in Indian literature in Sanskrit and other provincial languages. Kalidasa, the 'Kavi kulapati , of Sanskrit mentions it in many places in his works. In a pathetic scene in which the forlorn wife of the banished yaksha in 'Meghasandesa' weeps in anguish, Kalidasa introduces the Vina : "Utsange vaa malinavasane saumya ! nikshipya Vinam". (placing her Vina, O good one, on her lap etc.). The story of Udayana controlling a mad elephant by playing the Vina is well-known. Even Vedanta Desika calls himself as 'Vina viseshamiva Venkatasailanathah', "A Vina on which the Lord played and made it produce the 'Dayasatakam'.

Indian mythology is fond of allotting names to the various weapons of gods, their conches, musical instruments etc. The bow of Vishnu is called Sarnga, that of Sivā as Pinaka, and Arjuna's bow is known as Gandiva. Similarly Vishnu's conch is known as Panchajanya and the Bhagavad Gita mentions the names of conches blown by the Pandavas during the Mahabharata war: as Devadatta (Arjuna), Paundra (Bhima), Anantavijaya (Yudhishthira), Sughosha (Nakula) and Manipushpaka (Sahadeva). But the largest number of names associated with gods and heroes are the Vinas they handled. In addition to the names already mentioned supra, the names of Vinas called Kalavati (Tumburu), Brihati (Visvavasu) and Pinaki (Siva) come to our mind. Vinas are also named by the number of strings, like Ekatantri and Satatantri and by their shapes like Mayuri (peacock), Kacchapi (tortoise) etc.

VALMIKI'S REFERENCE

Indian poets like to depict their heroes not only as noble, brave and valorous but also as accomplished musicians. Valmiki portrays Rama as an expert musician (gandharve cha bhuvi sreshtah) and makes him mention the Vina in a sloka in the Yuddha Kānda.

"Mama chapamayim *vinam* sarakonaih pravaditam I
Jyasabdastumulam ghoram artabhita mahasvanam II
Avagahya maharangam vadayishyamyaham rane" II.

(I shall enter the stage of the field, with my arrows as the striking sticks and play with my bow as I would play on a Vina). When Hanuman entered the seraglio of Ravana at mid-night, he saw a woman sleeping embracing a Vina :

" Kachid vinam perishvajayaprasupta samprakasate ".

Ravana is stated to have played a Vina called Ravanahastaka. Legends mention how Udayana, with the Vina Ghoshavati in his hands, captivated not only the heart of Vasavadatta but tamed wild elephants.

MENTION BY MANICKAVACHAKAR

Tamil literature is also full of references to Vina and the Yazh which were two different instruments. Manickavachakar speaks of Vina players and Yazh players sitting on different sides of a hall A verse starts with the words 'Masil vinaiyum malai madiyamum'. The Silappadikaram, however, concentrates on the Yazh which was the instrument played by Madhavi. The Jivaka Chintamani mentions that its hero, Jivaka, was an adept in playing the Yazh when he was only 15 and later won over Gandharva Datta, a Vidyadhara maiden, in a music contest.

The Hindustani tradition mentions a number of Vinas not found in the South Indian tradition. These include Analambi (Siva). Vipanchi (Svati). Kinnari (Matanga), Brahma Vina (Soma–rajadeva) and others.

The longest list of Vina names (41) is to be found in the Panditaradhya charitam' of Palkuriki Somanatha, a Telugu poet who lived around 1270 A.D. The list contains the names of Vinas like Kailasavina, Akasavina, Vinottama etc., not found in regular works on music. Other Telugu poets like Peddana also speak of the Vinas of their time. The Vina came to dominatemusical thought so much that the human voice came to be described as' Gatra Vina'.

RAMAYANA SET TO VINA MUSIC BY KUSA — LAVA

Vina music was considered to be indispensable means of yoga practice and many saint-singers are depicted as playing the Vina while singing the praises of the Lord. Even Ravana is stated to have played the Vina while singing the Saman to propitiate Siva. It was to Vina music that Valmiki set his immortal epic Ramayana to be sung by Kusa and Lava during Rama's Asvamedha. Tiruppanalvar sang the praises of Lord Ranganatha at Srirangam with a Vina in his hands. Tirunilakanta Yazhpanar accompanied Tirujnanasambandha when the latter sang padikams before deities. The devotee Banabhadra played the Vina before God Somasundara at Madurai

Instances like these can be multiplied. The Koyil Olugu, a chronicle of the Srirangam temple, mentions the spots and festivals at which the deity used to be offered the service of Vina music. Tallapakkam Annamacharya is depicted in sculpture as holding a small Vina resting on his shoulder.

ROYAL PATRONAGE

Many kings were votaries of the Vina. Samudragupta, the Gupta monarch, was shown on his coins playing a Vina. The Pallava king, who had the Kudimiyamalai inscription carved on a rock, described himself as a Vina player. It was the encouragement given by rulers to Vina players that resulted in research being conducted in the fretting of the Vina in different periods and the present Vina being named after Raghunatha Nayak.

From Bharata Muni down to Subbarama Dikshitar, music theory is explained with the aid of a Vina. It is not possible to explain musical phenomena like Sruti-s, Gamaka-s etc. with the help of wind instrument like the flute or the Nagasvaram. This is the reason why most Sanskrit works on music theroy contain a chapter called the 'Vina prakaranam'. One Kavisardula Paramesvara (18th century) of Chidambaram wrote an exclusive treatise on the Vina called 'Vinalakshanam'. Although short, this work explains all the important aspects of Carnatic music like svarasthanas, the special features of svaras, tala nirnaya, playing technique, melakartas and raga lakshana, solely through the medium of the Vina alone. Ahobala, in his 'Sangita Parijata', written in the latter half of the 17th century, gives the lengths and intervals of frets on a Vina which he describes.

NOTED VIDWANS

One should read the 'Vaggeyakara Charitram' in the 'Sangita Sampradaya Pradarsini' of Subbarama Dikshitar to gather how Vidwans used to vie with each other in mastering the Vina. Many of them had the prefix 'Vina' to their names like Vina Krishnayya, Vina Subbukutti Ayya, Vina Perumalayya, Vina Kuppayyar and so on. Subbarama Dikshitar pays a glorious tribute to Subbukuti

Ayya in his book. Vina Perumalayya was another legendary figure in the Vina sphere. He was a court Vidwan at Tanjavur and was unequalled in playing ghana raga tanam. He could play a single raga for days without repeating the sangatis. Vina Kalahasti Ayyf was another noted Vina artiste.

It is well-known that Muthuswami Dikshitar was a great votary of the Vina and declared himself as 'Vainika-Gayaka'. His two brothers, Chinnaswami and Balaswami were also great exponents of the instrument. Subbarama Dikshitar describes how, when Chinnaswami Dikshitar was playing an alapana of the raga 'Nagavarali' at night, a cobra appeared and started swaying its hood to the music. Naturally, some of Muthuswami Dikshitar's disciples were Vina players. prominent among them being Avudayarkoil Vina Venkataramayya. Subbarama Dikshitar himself was a talented player on the Vina and explains all the technical details about Carnatic music through illustrations on the Vina frets.

The twentieth century produced many illustrious Vina maestro, from different parts of South India like Vizianagaram, Mysore Tanjavur and Travancore who developed their own individual styles of play. As their number is very large, it would be invidious to mention only some of them.

The Vina is thus a unique musical instrument the history o which traverses many centuries from the Rgvedic period to the present day. It is as perennial and celestial as the river Ganga the 'vibudha sindhu' of India. The Vina is the instrument par excellence of Indian music and a true symbol of Indian culture.

—o—

Kathakali

BRINDA VARADARAJAN

The history of an art-form is difficult to trace. Art is a dynamic expression of human sentiments and therefore it can never take a definite form or characteristic even at the time of its origin. This variety of art forms like dance and music develops with the advancement of humanity, and their developed forms making their appearance at different stages of the growth of culture and civilization give us the impression that they were born afresh at different periods. The history of such art forms is, therefore, the evolutionary history of the traditional culture and civilization of the people who own them.

The art of Kathakali is one such, and its history and development faithfully represent the various stages of the social and cultural history of the people of Kerala. Kerala has been ever a puzzle to the historians and a problem to the politicians, and therefore the study of its social, cultural and political history has never been successfully made by any one. In fact there is no proper channel of approach to these problems excepting that through the study of some of the best representative types of arts. The art of Kathakali is indeed the best representative type of Kerala art which portrays the unique characteristics of the people of the country.

Kerala is rich in natural resources. From pre-historic days, she has been attracting the attention of foreign travellers, nomads, and entrepreneurs in the field of trade and commerce.

THREE CATEGORIES

It is worthwhile now to make a general survey of those relevant histrionic arts of Kerala which preceded Kathakali and out of which Kathakali evolved. Broadly, the ancient histrionic arts of Kerala can be classified under three categories, the ritualistic, secular and classical.

There is no elaborate arrangement for stage or auditorium. A small temporary shed, built of bamboos and cocoanut leaves, with a lamp posted in front of it, serves the purpose of the stage. The village folk squat around the shed to witness the performance, A few instruments like Chenda (Drum), Ilattalam (Cymbals) and Chengila (gong) are played when the chief priest in the attire of the Mother Goddess appears in front of the instrumentalists, behind the lamp, where a small cloth held by two men represents the curtain.

A musician narrates the episodes of the Mother Kali who is begot by Siva to kill Daruka, the Demon-king. The other priest, who plays the part of Daruka, appears somewhere in the court-yard at a distance, and then the curtain is removed to facilitate the approach and fight between the two actors. The tempo of the beating of the instruments is heightened and there ensues a terrible mock-fight between the two at the end of which Kali takes off the headgear of Daruka to symbolize the action of beheading.

In this folk-play musicians in the background sing a song narrating the story. The actors resort to a sort of dancing (Nritta) and there is little of gestural representation of the dialogue between the two. It must be made clear, however, that this description of the folk play has not gone into the minute details of scenes which precede the main one, i.e., the fight between Kali and Daruka.

This ritualistic folk-drama is the earliest type that could be traced and the later ones have profusely borrowed their main features from it.

CLASSICAL KUTTU

Kuttu or Kudiyattam is the most noteworthy. It is conducted within the precincts of temples in a special theatre called Kuttambalam. Kuttu, as the term signifies, is a dance performed by a privileged class of actors in Kerala called Chakkiyars, an intermediary community (Antarala varga). Under the broad division of Kuttu there are various types of dances and dance-dramas like Prabandham

Kuttu, Nangyar Kuttu and Kudiyattam. Originally the term Kuttu signified all these types of dances and dance-dramas; lately the solo performances of Chakkiyars alone came to be known at Kuttu, and Kudiyattam, which means literally the joint-acting though it formed a part of Kuttu, began to connote only full-fledged dramatic performances. It is the staging of Sanskrit play in a peculiar manner that befits the customs and traditions of Kerala. It deserves special mention that in those plays women also participated. Perhaps Kudiyattam is the only drama which extended this privilege to the women of ancient Kerala. The mode of putting a play on the board was quite different from what is now followed in present day theatres. For instance, a character in Kudiyattam, say the hero, recites a stanza first and depicts the idea contained in it by employing the four types of Abhinayas, viz. Aharya (make-up), Angika (gestural), Vachika (verbal), and Satvika (facial expression of innate feelings) propounded by Bharata in his Natya Sastra. Of the four the actor gives special emphasis to Angika and Satvika types of Abhinayas. Thus, to enact one stanza of the play, he may take two or three hours, making his audience focus their attention on his face and hands.

In Kudiyattam one can see the make up and costume of the actor being more attractively planned than in the older ritualistic plays like Tiyyattu and Tiraiyattam. This is evidently a forward step in the development of the histrionic arts of Kerala from the ritualistic to the classical type.

It might also be noted here that in the ritualistic type there was no adaptation of the canons of dramaturgy expounded by Bharata. In other words, the ritualistic types were out and out Dravidian or native and it is in the classical type that one finds infiltrations of Aryan modes of acting.

ASHTAPADIYATTAM

Jayadeva's Gitagovindam became very popular in Kerala, and it was a regular feature in the temples of Kerala to recite the PADAMS or songs of the Gitagovindam in the Sopana or Marg

style of music. No sooner had the system gained popularity then, there arose another classical drama known as Ashtapadiyattam.

There are only three characters in the drama, Krishna, Radha and her Sakhi. The musicians recite the padams from behind the actors who dance out the entire story representing the meaning of the songs in symbols of gestures.

KRISHNATTAM (1660 A.D.)

In imitation of Ashtapadiyattam another classical drama was planned by a Zamorin of Kozhikode (Calicut). This is known as Krishnattam, the story of which is taken from the Bhagavatam. The songs for Krishnattam are composed exactly on the model os Jayadeva's Gitagovindam.

Krishnattam is a more elaborate and attractive drama than its predecessor; the characters are many in this; the story element is more promineut; the make-up and costumes modelled on a more ambitious level, and to all these, there are scenic arrangements also Krishnattam can be conducted only in temples or in the palace of the Zamorin of Kozhikode. Sacredness and sanctity are associated with this classical drama as a result of which it became the exclusive source of enjoyment for the privileged few.

RAMANATTAM

In these circumstances it became an absolute necessity to have another popular entertainment along the same lines which will be open to all. This paved the way to the birth of a new histrionic feature.

There is an interesting legend which bespeaks the origin of a new classical art out of Krishnattam. The Raja of Kottarakkara in Travancore, a contemporary of the Zamorin who invented Krish-nattam, requested the latter to send his Krishnattam troupe to his place for a performance. The conservative Zamorin refused the request point-blank. Thereupon, the Raja of Kottarakkara decided

to meet the insult by inventing another drama. He adapted the story of Ramayana as the theme and named it "Ramanattam" as against Krishnattam.

One forward step he took in his drama was that his compositions were not exclusively in Sanskrit as was the case with his forerunner in the field. Ramanattam was in a mixed language of Sanskrit and Malayalam, giving more importance to the latter. The method of presenting the drama on the stage was not altogether different from that of Krishnattam.

The name Kathakali was given to Ramanattam only when another poet-composer, the Raja of Kottayam, adapted some stories from the Mahabharata. It did not take long for other gifted poets to compose many other stories for the purpose and it soon became the accredited fashion of the day for every writer to try his hand at Kathakali which ultimately developed into a separate branch of literature in Malayalam.

TRAINING AND REHEARSAL

It is during the winter season that training is given to aspirants Usually boys between the ages of 10 and 14 are recruited. The place where training is given is traditionally known as "Kalari" which means literally, school. "Asaan" or the instructor receives his "Dakshina" or fee from the aspirants first at an auspicious hour of the day, and in turn he gives everyone of them a piece of cloth called 'Kachcha' to be tied around the loins.

Then commences a course of tremendous physical exercise. This takes place every day till the boys perspire profusely and their bodies become fatigued. Later in the day they have to lie flat on the ground upon their back when the instructor applies a specially made medicated oil mixture on their bodies. The instructor then messages the body with his legs as well as his hands. Every inch of the boy s body up to the neck is thus massaged for about two hours at a stretch. The face also is rubbed smooth with the oil to give the chin, eyebrows and cheeks the required form.

So much done, the boys take a bath and after the routine meals they again come to the class to learn the Mudras or hand poses and various types of dances. For three months consecutively the boys undergo this severe training; at the end of this period they are usually allowed to take the role of minor characters. In other words; three months' regular course gives them merely an initiation into the field, and it requires another six or eight years of regular training to make them expert artistes. The physical exercise goes on only for three winter months; for the rest of the year the students travel around with the experienced troupes of artistes to gather first hand knowledge of acting. The physical exercises and the massage of the body with medicated oil give sufficient suppleness and agility to the body, every inch of which should be highly pliable for good performance.

THE MAKE–UP

The process of make-up and dressing is as elaborate as the training given to the artistes. The materials for the make-up and dress do not cost much even in these days of inflation. Clothes of different colours, card-boards, coloured paper, pearls, peacock feather, rice powder, lime, turmeric powder and charcoal, are the important materials required by the troupe to meet the green room requirements. With coloured peacock feather, they make the head-gear, called 'Kiritam'. With light wood and coloured paper the breast-plates and other ornaments are easily made.

If the performance is to commence at 8 PM the actors retire to the green room as early as 6 PM to finish their make-up in time. The artiste first washes his face with water, and himself darkens his eyebrows and eyes with collyrium. Then he makes a small line around his face along his cheeks to touch the chin just below the lower lip.

This is the border on which another expert is to work for two hours building up a white thick border with rice powder and lime mixed together. This is Chutti, the most artistic of face make-ups and the most intricate manual work for the make-up man. Chutti is put on the face of some male characters only and never on the face

of a female character. After finishing the Chutti, the artiste is left to himself to complete his face make-up and dressing which is not a difficult task.

THE CHARACTERS

According to the difference in the face make-up, the character in Kathakali fall into the following types :

PACHCHA (Green): Good natured people, usually kings and lords, are represented in 'pachcha' which derives its name from the green paint given to the face. Krishna, Rama, Arjuna, Bhima, Yudhishthira, Nala are some of the characters who come under Pachcha.

KATTI (Knife-shaped): Crooked and wicked characters, even if they be kings and lords, are differentiated from Pachcha by a knife-shaped reddish marking on both sides of the nose, stretching to the cheeks. Duryodhana, Sisupala and Ravana come under this category.

TADI : (Bearded) More wicked persons are presented with a beard which gives them the name Tadi. There are two types of Tadis, the white bearded ones called Vellattadi and the red bearded ones called Chuvanna Tadi. Hanuman is an example for the former and Dussasana of the latter.

KARI (Black) : The most wicked characters, both male and female, paint their faces black and wear jet black dresses. Rakshasas and forest-dwellers come under this division. Kali and Siva in the guise of a hunter are represented in Kari.

MINUKKU (Shining): Females, brahmans and sages do not have Chutti or the white border on their face. Their faces are painted with shining yellow colour and hence they are called Minukku or the shining ones.

A few insignificant characters like the charioteer, mahout, messengers and servants do not have any special face make-up. They simply paint their eye-brows with collyrium and wear white turbans. Minor monkey characters and old woman wear masks.

It must be specially mentioned that make-up in Kathakal is devised in such a manner as not to betray the face-cut of any artiste. This speciality in the make-up helps the audience to have a constant and consistent conception of a particular character notwithstanding the peculiarities of the face-cut each artiste possesses.

The dressing below the waist is done in a manner facilitating free movement of the legs while dancing. This aspect of dressing will be invariably the same for almost all characters with the exception of the minor and less significant ones.

INSTRUMENTS AND MUSIC

Four types of instruments are used in Kathakali. They are, Chenda (drum), Chengila (gongs), Ilattalam (cymbals) and Maddalam (a bigger variety of Mridangam). The first three are known all over India. But the fourth one, Maddalam, more correctly known as Vira Maddalam, is an indigenous instrument of Kerala. And the combination of these four instruments is something very peculiar, the reverberating sound they produce having hardly anything equal to it outside Kerala.

Of these four instruments, Chengila and Ilattalam are handled by two musicians. They regulate the timing or tala which according to Kathakali, are:

Ekam (1) Cempata Adi (8), Jhampa (10), Triputa (7), Atanta Ata (14), Pancari-Rupaka (6), Muriyatanta-Caypu (3½). Figures in brackets indicate aksharakala or beatings. The Kavittam or the Vaytari of the above Talas goes thus: Ekam: TEL.

Cempata (Adi):	TEI-YYAH-TA-TA. DHI-HI-DHI-HI.
Jhampa:	TEI-HITA-TI-NTA-TA-KITA-DHI, DHI, KITA.
Triputa:	DHIYAM-TA-DHIYAM-DHI-YAM.
ATANTA:	TAI-HI-TA-TA-TA, DHI, HI, TA-TA TA-DHI-HI-DHI-HI.

The chief musician known as Ponnani or Munnai recites the padam first and his assistant (Sankiti) repeats the same thus giving the actors scope for presenting the idea through gestures.

'Music for acting' is the dictum followed in Kathakali. Kathakali music, therefore, has never developed into higher technicalities reached by the Desi style of Carnatic music. No Kathakali musician ever need learn the 'Saptasvaras' to become an expert in his profession unlike other musicians. The Padams with their respective ragas are taught by his instructor in the traditional method in which the Arohana and Avarohana of the Svarasthanas are never practised with the help of Sa Ri Ga Ma Pa Dha Ni, the seven fundamental svaras. Instead they use "A" the first letter of their alphabet in learning the Svarasthanas.

The Sopana style of music peculiar to Kerala is not anything different from Karnataka music; only the mode of rendering is distinctive. Generally sopana music uses slow tempo, long pauses and plenty of accentuated gamakas or graces, particularly the andolita gamakas. This gives a characteristic aesthetic effect.

Tyagaraja's View of the Divine (Rāma)

WILLIAM JACKSON

Tyāgarāja celebrates various aspects of Rāma, from the excellences of Rāma, the royal person and protector, to the transcendenta-qualities of Rāma the supreme being. We may look upon these aspects as reflective of sources such as Vālmīki's Rāmāyaṇa and the Adhyātma Rāmāyaṇa.

(A) Rāma as Depicted by Vālmīki

Many of Tyāgarāja's songs delight in the form of Rāma characterized by Vālmīki, as we have seen. In some the saint extrapolates from scenes of the epic and creates a vivid picture in song. For example, in *Alakalallalāḍaga,*[1] ("Seeing Rāma's swaying locks") we are given a sound-picture of Viśvāmitra's ecstasy at seeing the motion of Rāma's long hair :

P. Seeing (Rāma's) dangling ringlets
How the royal sage's gladness grew!

A. With unbound charm,
when Mārīca's pride was downed,
(Rāma's hair swayed, and)

P. Seeing (Rāma's) dangling ringlets
How the royal sage's gladness grew!

C. (And when Rāma,) understanding
the eye-signal of the sage
thunderously cracked Śiva's bow,
Seeing that glow on the face
of the Lord adored by Tyāgarāja, and

P. Seeing (Rāma's) dangling ringlets
How the royal sage's gladness grew!

With almost puzzle-like compactness Tyāgarāja has composed this song around a feature of his beloved as a youth, with no mention of Rāma's or Viśvāmitra's names. There are *saṅgatis* of expanding

range paralleling the increase of the sage's rapture, and in a kind of musical pun when Rāma's wavy hair is mentioned there is an oscillating embellishment which aurally suggests curls.[2] The Telugu words for "curls" or "dangling ringlets" which Tyāgarāja uses are also wavelike (*alakalallalāḍaga*). Thus, the youthful Rāma of the Vālmīki Rāmāyaṇa is imaginatively evoked in rippling notes and nomatopoetic words.

Besides glorying in Rāma's physical beauty, Tyāgarāja celebrates Rāma's integrity, his Dharmic virtues and his might. For example in *Oka māṭa*[3] the saint praises Rāma's singleness of expression, fidelity, and power:

P. Mind the man whose word is one, who wins
With a single arrow, whose vow is with one wife!

A. Never forget the single-willed one
Even for a single day! (Mind the man....)

C. He will bestow a lengthy life,
Heavenly raptures of the celestials—
He is the one who is present in the world,
The Lord adored by Tyāgarāja! (Mind the man....)

Again, Tyāgarāja has managed to praise Rāma without mentioning his name, depicting him evocatively by suggesting his integrity and sureness of aim. In a number of songs Tyāgarāja appeals to Rāma as righteousness incarnate, *dharmātma*,—the very self or soul of *dharma*—law, piety, propriety.[4] Quite early in the Vālmīki Rāmāyaṇa there are lists of Rāma's good qualities,[5] and many of these are found in the songs of Tyāgarāja.[6] In these descriptions Rāma is the ideal person replete with many virtues and talents.

For example, Rāma's sweet speech is well known in the Rāmāyaṇa; Tyāgarāja also sings of this quality of Rāma in *Palukukaṇḍa*:

Listen, O ladies! His speech is sweeter
Than chunks of candy made of pure sugar!
In the durbar hall, Rāja Rāma calls his servant
And he speaks with love overflowing,
Speech much sweeter than sugar candy, ladies—listen!
Listening graciously to the music of
The choicest jewels among celestial damsels
And watching the excellent dancers depicting pangs
Of love in separation, full of tasteful enjoyment
He praises them to Tyāgarāja, and his speech
Is much sweeter than chunks of sugar candy—Listen, O
ladies...[7]

In some songs Tyāgarāja sings of Rāma as an ideal king; for example, *Sarasasāmadāna*[8] ("You are the artful expert"). In this song it is said that Rāma was very skillful in the use of the ruler's traditional strategies, but the Rāvaṇa, who called himself Śiva's greatest votary, was ignorant of this fact. The four skills of the ruler are: 1. Friendly persuasion, the use of conciliatory words. 2. Gifting or conceding. The *caraṇam* says that Rāma offered to give the permanent gift of Ayodhyā. (This proposition is not found in the Vālmīki Rāmāyaṇa.) 3. Dividing—causing dissention and thereby conquering. 4. The use of force. The escalation of strategies, which is reflected in notes pushing higher and higher, culminates in Rāma causing Rāvaṇa's death, as a result of the titan's ignorance.[9] Rāma, as the skillful ruler, has done the needful.

Vinayamunanu,[10] ("How humbly trailing behind Viśvāmitra") reconstructs the Rāmāyaṇa in condensed form by deftly mentioning episodes in the context of an impatient mood in which the devotee is desirous of seeing Rāma and his various aspects. This lively song is based on a folk melody and rhythm, and also on a song-pattern established by Bhadrācala Rāmadās. One of its unique features is the use of four synonyms in each *caraṇam* to mention some aspect of Rāma at different times in his career. In the first *carṇam* four

different words for feet are used, and four instances in the Rāmāyaṇa in which the feet figure: when Rāma trod the path behind Viśvāmitra, when he revived Ahalyā, when he shattered Śiva's bow, when his feet were washed by King Janaka with milk. Tyāgarāja asks when he will see those feet. Next, Rāma's hands are mentioned: the fingers which lovingly tied Sītā's wedding necklace, which appropriated the partial *avatāra* Paraśurāma's prowess with a bow, which slew Virādha the demon, and which protected sages. Then come four names for Rāma's arrows, and the feats they accomplished. The fourth *caraṇam* concerns Rāma's eyes, and uses four different names for them in allusions to four different occasions. Then in the fifth *carṇam* the glories of Rāma are briefly sketched: the wonder of Rāma seated in the glorious chariot of the air, the exuberance with which Rāma clasped Bharata's hand, the elegant sight of Rāma seated on the golden Lion Throne, and Rāma being adored by all the great sages aad kings. The sixth *caraṇam* is composed of epithets of Rāma, including "the changeless, beloved by the greatest devotees." A song like this is more easily written in Sanskrit and Telugu, whish contain more synonyms than English. This is a clever song, simple, and yet composed in a calculated manner, perhaps too deliberately organized and elaborate to have been the product of a trance, or a sudden outburst of passion.[11]

Other Rāmāyaṇa-epitome songs, such as *Śrīrāmajayarāma*[12] express the feelings of a devotee for whom the story of Rāma is salvific. *Jagadānandakāraka*[13], ("Cause of the cosmos' bliss") which is a *pañcaratna* masterpiece of Tyāgarāja, also lists many epithets and briefly mentions occasions in Rāma's career. This song and others employ hyperbole, superlatives and epithets which kindle joy in the listener's mind. Thus, when Rāma is called "Parrot in the cage of *Om*, Śiva, Brahmā, Viṣṇu incarnate" in *Jagadānandakāraka*, or when Tyāgarāja sings: "Lord, you are Rāma, Rāma you are Śiva," as he does in *Deva rāma rāma mahādeva*,[14] there is no contradiction sensed by most Hindu listeners, who realize that Tyāgarāja sang in exultant moods and did not write philosophical tracts or treatises on mythology.

In fact, seeming contradictions crop up only when one compare songs written in different moods in praise of different facets of Rāmas For example, in one song it is said that the work of creating, main. taining and destroying the universe was unworthy of Rāma, and os he delegated the trinity to do it, leaving him free to "give devotees their hearts' desires."[15] But in another song, Tyāgarāja asks Rāma about his activities as creatar of the drama of creation, which includes the story of Rāma and Sītā, and the preserving of the universe :

In which place did you learn this, O Rāma?
and why go to such a bother?

With Sītā Lakṣmana, Bharata, Ripughna,
Hanumān and others—to play out this drama—

Where in the world did you learn this
and why go to such a bother?

Did ladies ask for diamonds and jewelry?
Did brothers and parents ask for food?

Did the best of devotees with good character call?
This long-running play, O Lord adored

By Tyāgarāja, where did you learn to stage it
and why, O Rāma, go to such a bother?[16]

Some of the songs depict Rāmāyana incidents, such as the twanging of Rāma's bow during the battle.[17] In other songs of Tyāgarāja, Rāma is the hero of the Rāmāyana, and yet transcends that depiction : Rāma is more than the ideal king—he is the all-pervading supreme being. Tyāgarāja seems to have known the Vālmīki Rāmāyana well, but he was not limited to that understanding of Rāma, because he was familiar with other traditions.[18] Rāma is a divine figure in all the songs.[19] In some songs Tyāgarāja seems to play on seeming contradictions; in one[20] it is said that Tyāgarāja is not a protectorless person, but that according to seers who know the Vedas, Rāma is without a protector (i.e., the Lord is the eternal protector); while in another song[21] he says that great sages have said that Rāma is one who is "dependent on the devotee." Thus Tyāgarāja uses various facets of Rāma's character as his moods necessitate.

Yet it is Rāma as depicted in the Vālmīki Rāmāyana who can take a personal interest in Tyāgarāja—he can be vividly imagined in the form of a divine image, and he can appear in a dream or trance. And as one song (*Rāma rāma rāma candra*) asserts, Rāma can look into Tyāgarāja's eyes and reassuringly advise him: "This is the wise way." Without this guidance, Tyāgarāja feels like "an unbetrothed lady whose marriage necklace has not been tied." This personal relationship is possible, based on the image of Rāma presented by Vālmīki, and Tyāgarāja's gift to South India is to take the possibility even further, making Rāma more imaginable with evocative *kṛitis* which have a strong appeal. For example, the faith in Rāma as one who takes personal interest in the care of his devotees is touchingly sung in *Nanu pālimpa naḍaci* also. The first line of this song means: "Did you come all this way on foot to be my protector, O Lord of my life?" The Lord Rāma is perceived as concerned, involved in Tyāgarāja's destiny.

Because Rāma has power over the planets, which are thought to rule destiny, he may be appealed to, relied upon, and loved!

What power do planets have?
The strength of Śrī Rāma's blessing
—that's the real force!
For people meditating
on the form of the Lord full of splendor
what is the nine planets' power?
The ill-starred pains, the quadruple sins
ego, desire, and the other foes
are destroyed by the Lord
Whom Tyāgarāja and other nectar-bibbers adore
So what can the planets do?
Being blessed by Śrī Rāma—
that alone is the real force![23]

Rāma's blessing is pictured in the Rāmāyana as a refuge and salvific sign to his helpers and devotees.

Tyāgarāja also praises Sītā as she appears in the Vālmīki Rāmāyana, dwelling on her role during the first years of exile, when she was Prince Rāma's helpmate :

O Sīta, who is your equal?
Always together with the Supreme Lord
You stayed near and served
To provide wealth's comforts;

O Sīta who is your equal?
Knowing in your mind that he

Had to live fearful places
out in the forest,

O golden-bodied lady
In each and every place

you made arrangements
So he would have kingly comforts—

O Goddess, adored by Tyāgarāja,
Sitā, who is your equal?[24]

The implication is that as a dutiful woman, serving Rāma, in life's various difficulties, Sitā had no equal. Both Rāma and Sitā as transcendental beings are sung in other kinds of songs.

(B) Rāma as Transcendent

THE ADHYĀTMA RĀMĀYAṆA, AND OTHERS

While we know that the later recensions of the Vālmiki Rāmāyana contain glimpses of Rāma as cosmic transcendental being, that aspect of Rāma's character is stressed more in other works, such as the *Adhyātma Rāmāyāṇa*. Tyāgarāja, according to musicologists such as P. Sambamoorthy, T. S. Parthasarathy and V. Raghavan, was influenced by the *Adhyātma Rāmāyaṇa and advaita* sources in various songs.

The Rāma of the *Adhyātma Rāmāyaṇa* is quite obviously a transcendental being:

> Rāma is the supreme self of the universe; beginning-less, he is bliss itself and is the one supreme person. Having created the entire universe via his own power of

illusion, he pervades it within and without, as space does; although he dwells within all, his nature is hidden from all...[25]

Tyāgarāja sometimes speaks of Rāma in similar terms. For example, in *Mari mari ninnē*, Tyāgarāja addresses the Lord as *sarvāntaryāmi*—"the inner soul of everything."[26]

In another passage of the *Adhyātma Rāmāyaṇa*, Sitā is explaining to Hanumān :

> Know Rāma to be the supreme being, reality-consciousness-bliss, without a second...Know me to be primordial nature, the creator, preserver and destroyer. By mere proximity to him, I vigilantly create all this. Rāma never moves...or grieves, or does anything.[27]

Thus we see that not only is Rāma spiritualized in this literature; Sitā is as well. She has a more dynamic role than the one usually associated wlth her part in the Vālmiki Rāmāyaṇa, and this i: reflected in at least one Tyāgarāja soug *Mā jānaki*[28], seems to play on the idea of Sitā as *S'akti*, or divine power. The unusual poin: of view presented in this song has led some to place it in the supposed "lost opera" of Tyāgarāja, *Sitā Rāma Vijaya* :

P. Because you caught hold of our
Jānaki's hand you became a Mahārāja!

A. Emperor! fine lotus-eyed
Lord, listen; you won
shining fame as Rāvana's slayer (Because...)

C. She, when she went with you
to the forest, not overstepping your command[29]

made an illusory form, remaining
herself there in the fire—
(the illusory (form)
went along with the demon;[30]
seated under the Aśoka tree,
she did not kill him
with her piercing stare, O great hero -- thus
did she not bring about your fame? (Because...)

One scholar, T. V, Subba Rao,[31] has written that Tyāgarāja composed this song from the point of view of Goddess worshippers who "read and interpret the Rāmāyaṇa of Vālmīki as if Sīta were Mahā Śakti by whose energy the *jagat* [creation] moved." Rao's contention that the ancient mother goddess tradition celebrated here is intentionally expressed in the exultant notes of a *rāga* which is a very old favourite of the *ādivāsis* (original inhabitants of the region) who were members of the goddess cult may be correct [32] In *Karuṇa jūdavamma*,[33] ("Look on me with compassion, Mother") Tyāgarāja says that he reveres the goddess, seeing her as not being different from Rāma and Śiva. In another song Tyāgarāja says that other faiths (than devotion to Rāma) foster lust and arrogance, but the reference is vague.[34] And in another song Tyāgarāja asserts that Rāma is unique:

Rāma is the only one there is,
so don't be ruined vainly, o my mind!

Appearing in the central orb (or "egg")
of the fiery sun
Rāma is the only one....
He is the one free of dark inertia
and other strands
He is the soul of virtue, he
is the same to all
He is the Giver of well-being,
Rāma is the one who is kind to the heart
of Tyāgarāja, the only one
there is who pervades the universe, so don't
be ruined vainly, O my mind![35]

THE ISSUE OF SUPREMACY

Though he was a lifelong devotee of Rāma, Tyāgarāja sometimes composed songs to the Goddess,[36] to Śiva, and to other deities.[37] In some songs the saint says that Rāma and Śiva and the Goddess are the same.[38] In other songs,[39] Rāma is said to be the best of Viṣṇu's ten *avatāras*, or that Rāma is superior among the trinity.[40] In *Mummūrtulu* ("The three forms") Tyāgarāja says that Brahmā, Viṣṇu, and Śiva jointly praised Rāma when they found that his virtues out-weighed theirs; at first they had not known who he was, but then, convinced of his supremacy, they worshipped him.[41]

The issue of polytheism has been a troublesome one for generations of Indologists. Over a century ago Max Müller offered a variation on henotheism as the solution. In this century Ananda K. Coomaraswamy and others have tried to convey their understanding of the many names and forms of God in Indian traditions.[42] In popular Indian religions we find exponents of Upaniṣadic monism as well as Hindus who profess a belief in many gods. Sometimes apparent inconsistencies in statements about deities are not as contradictory as they first seem to be.[43] In Tyāgarāja's songs passages are found where Brahmā, Viṣṇu, and Śiva are said to worship Rāma. This sort of scheme is common is Vaiṣṇavism. Rāmānuja, in the *Vedārtha Saṅgraha*, for example, depicts the Viṣṇu of the *trimūrti* as at a lower stage of creation than the full cosmic incarnation of Viṣṇu.[44]

Perhaps the pandits are right in not placing too much importance on which name is given preeminence at various times. The occasion determines the focus of rhapsodic superlatives. In a song celebrating Rāma, Rāma will be at the centre, honoured with lavish praise. In a song celebrating the Goddess, sung at certain festival occasions and in places dedicated to her, she may be mentioned as equal to Rāma, and as an unequalled source of mercy. For Tyāgarāja, Rāma, his personal deity, contained all other forms of the divine, hence an internal reconciliation was effected, which might appear externally as contradictory. Rāma, as the "primordial

source of the three forms" (*Daya rānī daya rānī*[45] ("Take pity") emanates the other forms, and so they should likewise be honoured. Ultimately, Tyāgarāja sees Rāma as "Destroyer of the differences of creed among people, the "Lord free from delusion."[46] It is true that devotion to Rāma and his name was acceptable to Vaiṣṇavites and Śaivites alike.

OTHER TRADITIONS AND SONGS OF RĀMA

Other traditions to which Tyāgarāja was heir also provide a context for Tyāgarāja's view of Rāma. For example, Tulsi Dās in the *Rāma Carit Mānas* states that "He who does not love Shiva's lotus feet cannot please Rama even in dream."[47] And Śiva, for his part, wanders with his heart fixed upon Hari, who is "the joy of the whole world."[48] 'And whom does Rama hold more dear than Shiva?"[49] In the same work, the goddess Satī, Śiva's consort sees "Innumerable Shivas and Brahmas and Vishnus, each excelling in majesty, bowing at his [Rama's] feet and doing homage; all the host of heaven," in fact, is worshipping Rāma.[50] Obviously we are in a realm intended to boggle the mind which constructs neat categories. The gods are mentioned to indicate ineffable glory, not to delineate an organization chart of the universe. Tyāgarāja admits that even the Rāma of the Rāmāyaṇa is indescribable—in *Vācāmagōcaramē*,[51] the first line raises the question,

P. Is it manifest by word of mouth, O mind?
Is it possible to describe—the glory of Rāma?

In other songs too, he despairs of ever depicting Rāma's beauty, and might, and glorious reality.[52] Yet, in another mood he can speak of his mission in life, his very raison d'etre, in almost egocentric terms: "without you there, can Tyāgarāja sing your praises?"[53] Rāma is "the incarnation of Tyāgarāja's love," it is said in one song, while in another song the saint insists that Rāma realized that the very reason for his (Tyāgarāja's) birth was to satisfy his yearning to praise the Lord.[54] In yet another song he asks why the Lord was born, and suggests that the reason was to grant boons to Tyāgarāja, who made a garland of *kīrtanas* for him, with various *rāgas*.[55]

C. Rāma in Songs of Duality and Unity

The songs of Tyāgarāja depict Rāma as both divine power and divine beauty. Because Rāma is powerful, he can protect *dharma* and shelter the devotee who takes refuge. Because he is beautiful he pleases :

P. O black lovely-limbed one, you are might itself,
An ocean of virtues without any darkness!

A. You light up this world, Rāmacandra! (O black ..)

C. You trample the pride of the wicked ones,
You play in the hearts of the pious!
Come, O my divine favourite—in this world
Is Tyāgarāja different (from his personal Lord)?

P. O black lovely-limbed one, you are might itself

An ocean of virtues with no trace of darkness![56] As in so many songs, Tyāgarāja leaves his thoughts in the form of a suggestive question, rather than a pat answer. His *iṣṭadevatā* is a charming, powerful and mysterious form of the formless ultimate reality, and hence Tyāgarāja, as an *advaitin*, ultimately is not separate from that. *Tat tvam asi*, the Upaniṣads declare; "Thou art that." Yet, it was not a philosopher that Tyāgarāja found his realization of the supreme; it was in the realm of music.

Still, in several songs we find evidence which makes us more curious as to where Tyāgarāja is to be located on the map of *bhakti*. His personal focus differentiates him from North Indian *nirguṇa bhakti* traditions like that of Kabir, yet he does sing in praise of deities other than Rāma, and to the formless supreme. How does a *bhakta*, who experiences dualism, reconcile his devotion and surrender with the cool wisdom of philosophy, which knows only unity? This issue of ambiguity is not so much ontological as it is a problem of having a separate will. If there is no separate will, then one disclaims responsibility for one's actions. If the devotee asks the Lord, a higher power, to save him, he emphasizes separation. The *advaitavādin* mood is found in Teṅkalai Srivaiṣṇavism in the

doctrine emphasizing the Lord's active part and the devoted person's surrender and ultimate nonresponsibility.[57] Tyāgarāja sings of this dilemma more than once.

In such songs as *Ē dāri sañcarinturā* Tyāgarāja displays an honest and goodnatured bewilderment at the situation :

P. Which way shall I travel here—will you tell me—

A. Giver of all that's auspicious, unbegun, middleless, endless Lord, with your lady Sitā, vast virtue-mine (Which way...)

C. If I proceed on the path of saying "I am the All"
You will say I've abandoned responsibility...
But if I'm always saying "Lord, save me!"
You will say "This man sees nothing but duality!"

P. Which way shall I travel here—will you tell me?

To Tyāgarāja's relief, questions which cannot be answered may at least be transformed into beauty of melody, and what cannot be described may be sung.

In another song Tyāgarāja ponders the puzzle from another angle, as if to measure which path is the more joyful :

Is Divine Unity supreme happiness,
Or is the soul's and the Divine Beloved's
togetherness?
Which reality is the happiest?
Listen, O Pure Consciousness!
Hear me, O Universal Witness!
Answer me in detailed fullness :
Is Divine Unity the supreme happiness
Or is the soul-and-the-Divine-Beloved's
togetherness?

Which of these realities is the happiest?
Throughout sky, and wind and sun and earth
And the other parts of the universe;
Amongst Viṣṇu, Brahmā, Śiva, and Indra
and the other celestials,
Amidst the very best of the lovers of the Lord,
You play and pervade, and prevail—
You are the one Tyāgarāja adores;
Is Divine Unity supreme happiness
Or is the soul's and the Divine Beloved's
togetherness?
Which reality is the happiest?[58]

In other moods Tyāgarāja is more certain, and rests in the security of surrender. In *Nī cittamu*[59] ("Your will"), for example, the unity and peace of surrender are celebrated :

Your will is my destiny, O lord!
(What you think is my fate!)
Causeless Lord, I am yours
There is no reason for me to plan
I've taken refuge once and for all (Your will...)
Whenever I see other gods
In my mind I find only you there
Shower your mercy on me as you do
To my fellows in this world
O Lord adored by Tyāgarāja (Your will...)

This song still expresses duality, though the saint sees only the Lord in the various forms, and asks for blessings. *Paramātmuḍu*[60] ("The supreme being"), said to be one of Tyāgarāja's last songs, seems to be a song of *advaita* realization, which holds a blessing for listeners:

The supreme being gloriously glows
May this dawn upon you happily;
Calling him Viṣṇu, calling him Śiva,
They say he's in people and celestials

In absolutely evcry last of the
ten million universes! (The supreme...)
Being in all that's made of sky and wind
Fire and air, in beasts and birds,
And hills and trees by the tens of millions,
Always in the lifeless and the lively,

The Lord whom Tyāgarāja adores in this world . . . In another ong, Tyāgarāja pleads for the experience of non-duality" Meditating deep within, let me become one with you."[61] But it is actually in the ealm of music that Tyāgarāja most often seeks both happiness and ultimate reality. Thus, in one song the saint tells Rāma. "You nspired me to sing *Kīrtanas* known to give delight and release."

Key to abbreviations :

KVS I & II *Tyagaraja Keertanalu* (in two volumes), eb. Kalluri Veerabhadra Sastri, Madras : Kranti Press, 1976.

SHT *The Spiritual Heritage of Tyagaraja*, C. Ramanujachai and V. Raghavan, Madras: Sri Ramakrishna Math. 1966.

SIM *Studies in Indian Music*, T. V. Subba Rao, Bombay. Asia Publishing House, 1962, 1965.

NOTES

1 *Alakalallalāḍaga*, SHT p. 180; KVS I p. 258.

2 T. V Subba Rao, SIM p. 73.

3 *Oka māfa*. SHT p. 202; KVS. I p. 351. There is a tradition that this sung in reply 1o a nephew's request that the ccmposer marry a third time. Sambamoorthy, GC 11 p. 268. For Ānanda Rāmayaṇa iufluences, see V. Raghavan, "Tyāgarāja and the Rāmā yanas other that Vālmiki's" *Music Academy Souvenir* (Madras-1974).

[4]E g., *Dharmatma*, SHT p. 354. Cf. Vālmiki Rāmāyana 1-1-17 In Aranyakāṅḍa. Chapter 37, and elsewhere, Rāma is spoken of as "duty personified."

[5] Vālmiki Rūmāyaṇa, I. 1. 7–18. Among the epithets and descriptions given there are;

"Belonging to the Ikṣvāku line . . . self-restrained, majestic, firm, the Lord (I. 1. 8.)

"Wise, having correct behaviour, eloquent. charming, destroying his foes, broad–shouldered, long–armed (1. 1, 9)

"Broad-chested. the great archer . . . with beautiful head and forehead, having a graceful gait (1. 1. 10)

" . . . Blue–hued, resplendent . . . large - eyed, prosperous, having auspicious markings (I. 1. 11)

"Righteous, true to promises, beloved, carer for the welare of people, famous, wise, holy, radiant, dutiful, whose meditation is deep (1.1.12).

"Guard of the world-soul. *dharma*'s guard, Veda's truthknowe 1.1.13)

"Knower of the nature of the meaning of all Śāstras, havin tradition (*smṛti*) brilliant, beloved of all the world, of undepressed spirit (2.1.14).

"Approached as the all-bestowing by the good, one who is same to all, whose sight (*darśan*) is beloved (1.1.15).

"Endowed with all good qualities, ocean-deep, snowtopped mountain calm . . . (1.1.16)

"Like Viṣṇu in firmness . . : in anger like fire, in endurance like the earth (1.1.17)

" . . . In truth like the highest *dharma*. endowed with good qualities, Rāma, who has the strength of truth (1.1.18)

[6] See T. S. Parthasarathy, et al., *Śrirāmapūjāvidhi—Nāmārtha-Sāhita* (Madras, 1969). This book is a compilation of the epithets of Rāma found in Tyāgarāja songs printed in Devanāgari and Tamil scripts for use in worship. In Tanjāvūr. during 1982, I witnessed a *pūjā* in which these 1008 names were recited a flower for each one being placed on the image of Rāma which had been worshipped by Tyāgarāja.

[7] *Paluku kaṇḍa.* SHT pp. 185. 487.

[8] *Sarasa sāmadāna* SHT pp. 202-203; KVS 11 p, 213.

[9] The *Arthaśāstra* and *Pañcatantra* outline these stratagem. T. V. Subba Rao interestingly compares the structure of this characteristic *kṛiti* to a Euclidian theorem: The *pallavi* is an abstract of Rāma's skills in four areas; the *anupallavi* relates these powers to Rāvaṇa especially; the *caraṇam* offers the conclusive examples of proof. SIM pp. 131. 216. E. N. Purushothaman, in *Tyagopanishad* (Hyderabad: Andhra Pradesh Sangeeta Nataka Akademi. 1975) discusses the four skills on pp. 329-332. The Bhusundi Rāmāyaṇa was a possible influence on concepts in this song. See Book 111 for the offer of Ayodhyā as a gift.

[10] *Vinayamunanu,* SHT p. 246; KVS 1 p. 189.

[11] The multiple words used in the *caraṇams* are ;

feet: *anghrulu, caranamulu, pādamu, kāḷḷu:*
hands: *karamu; bāhulu, cētulu, hastamu ;*
arrow: *śarāmu, astramu, baṇamu, sāyakamu;*
eyes : *kannulu, dṛiṣṭi, netramu, locanamu;*
beauty: *sogasu, vēḍuka, thīvi, alaṅkāra.*

A Bhadrācala Rāmadās song is similarly patterned (*Tāvanarā manāma,* BR p. 268), as is a verse by Kulaśekhara.

Śri rāma jaya rāma, KVS 1 p. 174. Sambamoorthy discusses this and other Ramayana epitome songs in G C 11, pp. 43, 149, 259, 332.

[13] *Jagadānandakāraka*, KVS 1 p. 225

[14] *Dēva rāma rāma mahādēva* KVS 1 p. 434.

[15] *Mānasa Śrī rāmachandruni*, SHT p. 228,

[16] *Ētāvuna nērcitivō*. SHT p. 418.

[17] *Rāma bāṇa*, SHT p. 295, KVS 11 p. 121. This episode ocurs in the Vālmiki Rāmāyaṇa, Yuddhakāṇḍa, *Sarga* 56.

[18] V. Raghavan, "Tyāgarāja and the Rāmāyaṇas other than Vālmiki's". Vālmiki Rāmāyana, the Mahābhārata, and the Purānas speak in separate verses of Rāma's "one word," and "one vow," but the Ānanda Rāmāyana adds the "one arrow,' and mentions the hree together in five different places. Tulsidās also, in a song (*Dinako deval*) also speaks of the three.

[19] It is especially non–Indian scholars who hold that Rāma was not always a divine figure in the Rāmayaṇa, See e g., D.H.H ngalls "The Apotheosis of Rāma. "Contra, J.L. Mehta, CSWR Bulletin 1979.

[20] *Anāthuḍanu gānu*, SHT pp. 401-402; KVS 1 p. 252. Ramanujacari has translated *anāthuḍanu* as "a destitute." Perhaps "orphan" would convey the idea better.

[21] *Evarimāṭa*, SHT p. 276; KVS 1 p. 323.

[22] *Rāma rāma rāmachandra*, SHT p. 487. *Nanu palimpa nadici*, SHT p. 494. This song is said to have been sung when Tyagaraja received a gift of a painting of Rama, upon the occasion of the composer's daughter's wedding GC 11 pp. 88-89.

[23] *Grahabalamemi*, SHT p. 158-159.

[24] *Sariyavvarē*, SHT p. 123.

[25] *Adhyātma Rāmāyaṇa*, 1. 17-18.

[26] *Mari mari ninne*, SHT p. 363; KVS 11 p. 70.

[27] *Adhyātma Rāmāyaṇa*, 1. 32, 34, 43.

[28] *Mā jānaki*, SHT p. 123; KVS 11. 78-79.

[29] T. V. Subba Rao disagrees with this reading (SIM p. 166. *miraka* means "not disobeying" while *miragā* means "disobeying" On the whole the Telugu construction in this *kriti* is somewhat elliptical.

[30] Kalluri Veerabhadra Sastri correctly notes that this is not an episode found in Vālmiki. but in the Ānanda Rāmāyana and in the *Rāma Cariia Mānas* of Tulsidās. (KVS 11, p. 79.

[31] T. V. Subba Rao, *The Hindu*, April 13, 1949 and SIM pp. 164–166.

[32] This view was condemned by some South Indians as too esoteric or far-fetebed when it appeared in *The Hindu*, perhaps showing that the song does not present Sita as she is generally thought of in South India.

[33] *Karuṇa jūdavamma*, SHT pp. 53-55

[34] *Kaṭṭu jēsināvu*, SHT p. 204, "The three strands " are *sattya* (purity, harmony. order, goodness), *rajas* (passion, fiery qualities) *tamas* (ignorance, intertia, darkness) The Bhagavad Gītā Ch, 13, ff.

[35] *Uṇḍedi*, SHT p. 166.

[36] Songs to the Goddess are found in SHT pp. 49-63.

[37] Some Siva songs appear in SHT pp. 44-49; Subrahmanya songs appear in SHT on pp. 64-66. Gaṇapati songs are found in SHT on pp. 1–2.

[38] *Karuṇa judavamma*, SHT pp. 53-54.

[39] *Madilōna*. SHT p. 172.

[40] *Siggulmāli*, SHT pp. 265-266.

[41] *Mummūrtulu*, SHT p. 170-171; KVS 11 p. 92.

[42] Max Mueller, *A History of Ancient Sanskrit Literature* (London : Williams and Norgate, 1859); *Introductton to the Science of Religion* (London : Royal Institution, 1873). Introduction to the Rig Veda: Ananda Commaraswamy, *Selected papers* Vols. I and II. See also his *A New Approach to the Vedas* (London : 1933)

[43] For example; R. Rangaramanuja Ayyangar in an essay " Sri Rama as Parabrahma " remarks that ancient texts "proclaim Sriman Narayana as the Supreme Being immanent in everything, the ultimate source of bliss and salvation." He then lists 18 songs in which he says Tyāgarāja shows faith in the doctrine. But five of the songs describe the Lord, sometimes specially with the name Rāma, as being superior to the trinity. One of the trinity is Viṣṇu, and the name Nārāyāna is an epithet of Viṣṇu No contradiction is noticed in the statement that by implication Nārāyana is superior to Viṣṇu. Ayyangar does not feel a need to explain that the treatment of the *trimurtt* found in these songs is common in Vaiṣṇavism. R. Rangaramanuja Ayyangar. *History of South Indian. Carnatic) Music* (Madras R. Rangaramanuja Ayyangar, 1972), Appendix II pp. xx-xxi.

[44] John Braisted Carman, *The Theology oj Rāmānujā* (New Haven and London Yale University Press, (1974), pp. 50-52, 164-166.

[45] *Daya rāni daya rāni*, SHT p. 501; KVS 1 p. 115.

[26] *Gatamoha śritapāla*·

[27] Tulsidās *Rāma Carit Mānasa*, Grouse. tr. (Bombay, Allahabad, Benares: Ram Narain Lal. 1937) Bal. 113 (iii) 127.

[48] Ibid.. p. 51, Doha 85,

[49] Ibid., p. 84, Chaupai 138.

[50] Ibid., p. 40.

[51] *Vācāmagōcārampe*, SHT p. 187 KVS 11 p. 167: Discussed by TV. Subba Rao, SIM pp. 179-183.

[52] E.g., *Intanucu varṇimpa*, SHT p. 177. Here Rāma's ineffabislity is said to be beyoud the powers of gods and scriptures. Rāma'-beauty is praised as ineffable in *Sogasujuda*. SHT p, 181. Rāma's might is praised as ineffable in *Rāmabāna*, SHT p. 295.

[53] *Nīvu lēka Tyāgarājunee gunamula netubadunu.*

[51] *Cēsinadella*, SHT p. 357 *Ē panikō*, SHT p. 247; KVS 1 331.

[55] *Ēlāvatāram*, SHT p. 439; KVS 1 p. 349.

[56] *Śyāmasundarāṅga*. SHT p, 167; KVS 11 p, 189.

[57] For a discussion of the issu?s of *prapatti* and *bhakti* see John Braisted Carman. *The Theology of Rāmānuja*, (New Haven and London: Yale University Press, 1974) pb. 214-237.

[58] *Ē dāri sañcarinturā*, SHT p. 382; KVS p. 328. *Dvaītamusukhamā*, SHT p. 393.

[59] *Ni cittāmu nā bhāgyamu*, SHT p. 452

[60] *Paramātmuḍu*. SHT p. 226

:*Tanalōnē dhvnniñci*, SHT p. 225

[62] *Dāsarathī nt ruṇamu*, SHT p. 437.

The Parrot-

Its Greatness and as a Messenger

SUDHARANI RAGHUPATHY

The various discussions on philosophy, art nnd literature that I have had over the years with eminent scholars from the Saraswathi Mahal library, Pulavar Chockalingam, Prof. Thangaswami, Prof. Balakrishnayya, Mi.Pa.Somu, Dr. Nagaswamy. Mr B.V.K. Shastry, Mr. T. S. Parthasarathy and others have led to he expansion of ideas in the various fields. To-day's subject is just one aspect of those discussions i.e, about the parrot.

It might be relevant here to discuss briefly as to who the messenger is and what his purpose. Dutah in Sanskrit and Thoothan in Tamil meaning the messenger, is an ancient word and we find the conveying of a message through various messengers even in the Vedas. But attributing whole poems or Kavyas to the messenger and message sending seems to have gained importance from the time of Kalidasa in Sanskrit literature i.e. Meghasandesa and the Sandesa Kavyas have a place of importance in Indian literature. We have Sandesa Kavyas in Sanskrit, Tamil, Telugu, Malayalam and other languages.

Poetry conveys Rasa and Sringara is said to be the most dominant rasa and that too Vipralambha Sringara is said to have the greatest flavour i.e. (a) love in separtion (b) the yearning of the lover for the beloved (c) expressing the wonderful times they had had rogether, (d) now in separation expressing ths sufferings that follow. Here comes the messenger : (a) through whom a message of love may be sent (b) to bring the beloved back (c) to whom the feelings may be expressed. So we have the Sandesa Kavyas. Not only are they beautiful and emotional but the Kavyas give detailed descriptions of the routes to be taken by the messenger. Hence we get the social, geographical and cultural background of the time and place.

There are various types of messengers; In fact there is no end. Kalidasa in Meghasandesa says :—

कामार्ता हि प्रकृति कृपणाः चेतना चेतनेषु ।

It is the nature of one who is suffering from the pangs of love to express his feelings to sensible and insensible things. The one in love may address a footprint, a tree, wind, rain even a stone and what not, We find that both sentient (one with feeling) and non-sentient (without feeling) have been used as messengers.

In the Azhagar Killai Vidu Thoodu by Chookanathar, the messengers are divided into உயர்திணைப் பொருள்கள் i.e. persons as messengers and அஃறிணைப் பொருள்கள் i.e. birds animals, bees and so on.

GREATNESS OF THE PARROT :

Among the birds, two kinds-the Myna and the Parrot are said to repeat what is said to them. Of the two, the parrot is cons dered more beautiful visually.

(i) In Sanskrit literature Hari-Vishnu also means parrot and Tamil literature speaks of parrot as Ari. Since the parrot also bears the name of Vishnu, it acquires greatness.

(ii) Parrot is the mount of Manmatha, the God of Love

(iii) In the Panchavarna kili all the colours are said to merge and so the parrot is unique.

(iv) Keera is parrot, Keer is sweet, the parrot has the sweetness of Ksheera or milk and is called Keera.

(v) There is the idea that anything touched by Agni is purified. so also any fruit that is pecked by the parrot is sweet.

(vi) In the Sakuna Sastram, the parrot represents a good omen (eg) In Halasya Mahatmya there is a reference to-when Kulasekhara Pandyan sets out to establish Madurai city, a parrot is said to have crossed the path and it was considered a good omen.. We also have Kili Josyam.

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(vii) Goddess Meenakshi holds the parrot as a symbol of prosperity and good. Parvati holds a parrot in her hand and this is known as the 'Rama [parrot' as it repeats the name 'Rama' always. Tyagaraja mentions this in Hechcharikaga and Bhadrachala Ramadasa in his song 'Ennaganu' calls a parrot as 'Rama chiluka'.

(viii) A design of the parrot encrusted with gems is found in temple jewellery.

(ix) We also find parrots in our sculptures.

(x) Baby Krishna sleeps on the green leaf (Ala elai) and green is said to denote prosperity and the colour of the parrot is green.

To demonstrate this I shall perform a verse from the Divya Prabandham - PAINKILI VANNAN - Nachiar Thirumozhi - Tilang ragam - Adi talam.

Another name for the parrot is Medhavi मेधावी i.e. one who has the capacity to grasp and retain. The red-beaked-Rakta-tundaka. One who repeats beautifully - Manju Pataka. சொன்னதைச் சொல்லும் கிளிப் பிள்ளை goes the Tamil saying.

SUKA SANDESAM – (Lakshmi Dasa)

In our literature we find the connection of the parrot in philosophy, sastras, science, in moral stories and of course as a messenger.

For example, 'Once Adi Sankara went to see Mandana Misra Purva Mimamsaka) - Karma theory.

He asked a few ladies where the house was and the reply was– where you find parrots arguing about the Vedas and the Sastras, that is the house'. The parrots were repeating what was being debated upon inside the house

स्वतः प्रमाणं परतः प्रमाणम् कीरांगना यत्र च संगिरन्ते ॥

WHY THE PARROT MESSENGER

Though the parrot is called Medhavi, it is the nature of the parrot to repeat exactly what is said without any change and without adding its own ideas, which is important for a messenger.

Sukacharya is so called because he is said to have repeated the Bhagavata without any change and what he had learnt about the Vedas and Upanishads from his father Vyasa.

In Malayalam literature and generally in Indian literature, the mythological stories are said to be expressed through the parrot.

The Malayalam Kili Konjal is a description of the Ramayana as narrated by the parrot.

There is the Kili Pattu by Thunjathu Yezhuthachan 16th Century A.D,. a Suka Sandesa in Mani Pravalam. Originally Suka Sandesa was mentioned in Lila Tilaka in Malayalam literature as written by Kangapalli Namboodari.

ANDHRA BHASHA - Telugu

In Prabhavati Pradyumna, Prabhavati sends a parrot as a messenger to Krishna.

In Radhika Santvanam written by Muddu Palani, Radha sends a message through the parrot to Krishna.

The verse I have chosen for to-day's demonstration is where the parrot has returned from Krishna.

RADHIKA SANTVANAM - Muddu Palani.--Revati ragam-

"Why don't you speak even after so much of my persuasion? Whatever may be hidden in my fortune, tell me. Why should you hide ? Should you conceal the cup when you go to borrow curd ?

TAMIL LITERATURE

Kili or the parrot has had a place of importance in Tamil literature since centuries. Nayanmar and Alvars have given a prominent place to the parrot as a messenger. Tayumanavar in the 18th century wrote Painkili Kanni, a Kavyam, where the poet as a devotee sends the parrot as a messenger to Siva as her Lord.

TEVARAM AND TIRUVACHAKAM

Sambandha Desikar 1885-has written Kili Kanni.

Chitrambala Kavirayar wrote the Killai Vidu Thoodu.

Chockanathan - Azhagar Killai Vidu Thoodu.

Madurai Meenakshi herself is said to have written a Kill Padal Here, through the parrot Meenakshi is said to expound philosophie-cal thoughts like creation of the world, natuie of Brahman, Divin-power and so on.

The contribution of Thayumanavar to lyric poetry in Tamil literature on the parrot is significant because it is only after him that a separate Kavya or minor poem is written. before that the parrot may have been used first as a messenger.

Then we have Subrahmania Bharati whose work is well-known to all of us. Thevaram and Tiruvachakam - Parrot is trained to repeat the Lord's nhme, the place etc.

SANSKRIT LITERATURE.

We have many works on the parrot as a messenger. We find that scholars from Kerala, Tamil Nadu, Karnataka, Āndhra were well versed in Sanskrit and so we have Sanskrit Kavyas from these states also.

From Kerala we have Suka Sandesam by Lakshmi Dasa 10th Century. by Ramabhadra Dikshitar, a court post of Tanjore 15th 16th centnry.

One Nayanachariar (1316 AD) has written a Suka Sandesa mentioned in a Mysore MSS.

Suka Saptati of Chintamani Bhatta 12th century is a work with 70 moral stories narrated by a parrot.

Keera Sandesa by Rama Gopala
Keera Dutam by Varadacharya.

Here we find the parrot playing a major role in expounding philosophical thoughts, in sringara as a messenger and then as moral story teller.

In Raghuvamsam chapter 17th verse 20 Kalidasa mentions the parrot.

May I hasten to add that there are a also Hamsa Sandes of Vedanta Desika, Kokka (Kuyil) Sandesa, Bhringa Sandes, Mayura Sandesa and so on.

KANNADA LITERATURE

Suka or parrot has been a favourite subject for many author of old Kannada classics.

It has been a pet of young maidens - both royal and common who try to teach it to speak and enjoy its repetetion.

Parrot was especially a favourite of courtesans, who taught it to speak many sringara words. Bhadrachala Ramadasa says, ராம சிலுக நொகதே பெஞ்சி - ப்ரேம மாடலாட நேர்ப்ப."

Literary works like Leelavati of Nemichandra (12th C), Dharmamrutea of Nayāsena, Dasakumara Charita of Choundarasa, Kusumavali of Devakari etc. contain elaborate references to parrots as pets and story tellers.

To-day's demonstration is from a contemporary work of Dr. D. V. Gundappa, one of the outstanding posts of Karnataka. This is one from his Antahputā Geetegalu in praise of the Madanikas in Belur Halebid temple.

ராகம்—கீரவாணி **தாளம்-ரூபகம்**

ப தூரநதேம் தந்திஹளே
கீரவாணி தாம் நிநகே

அ மாரநதேம் ராயஸவே
சாரிகெயூ கதெயதேநே

ச1 வரனு பருவநெந்து நெநெது
பரிமளகள தனுவிகெரெது
கரதி வீணெயவனு பிடிது
நிந்திஹெயேனவ நொளொலிது

ச2 பருவனு தாம் பரலொல்லனு
கரெயொஸகெகெ காதிருவநோ
த்வரிததி சுகிகரெயளீகெ
தொரெய சென்னிகேசன ஸகி (தூர)

Mela - Raga - Malika of Maha Vaidyanatha Sivan

(Dr. V. Raghavan Shashtyabdapurti Endowment Lecture)

VIDYA SHANKAR

Dr. Raghavan was a personality of international stature a versatile scholar well-known for his deep knowledge of Sanskrit literature and his involvement and dedication to dance and music, in short to the spread of oriental culture. His contribution to each of these fields is immense and invaluable. In his writings, he has left a legacy to posterity. One can never exaggerate his monumental services to Music Academy, the infinite interest and care he bestowed to widen its activities not only to steengthen our own musical perception but also to project the essence of our classical music and dance to other parts of the world.

I deem it a great privilege to be associated with such an outstanding personality as Dr. Raghavan and deliver this lecture in his name before this august audience assembled here this morning. The subject given to me is :

'The Mela-raga-malika of Mahavaidyanatha Sivan'- a profound subject which breathes the quintessence of our classical Carnatic Music. I hope to do justice to the choice and your expectation from me.

I start my lecture demonstration, oflering my pranams. invoking the blessings of my Prathama guru, a direct disciple af Sri Maha Vaidyanatha Sivan, Sangita Kalanidhi Vidwan Sabhesa Iyer, who taught me the magnum opus creation of his guru. Also, my sincere thanks to Smt. Lalitha Subrahmanian who has learnt this composition in her tender age from her father, for co-operating with me wiih her vocal rendering during my demonstration when I would be plaving on the veena. Again, thanks to my disciples. Mrs. Nitya Balaji, who is with me in all my projects in music, and Mrs. Hema Kasiviswanathan who has been playing veena with me since her childhood. She is a great-grand daughter of my guru. With their assistance, I shall present my lecture demonstration.

At the outset, I wish to deal with the origin and development of our mela-system :

Mela, in our present connotation corresponds to the concept of scale. The word scale is derived from the latin word 'Scala' meaning ladder. (Any graded arrangement is a scale). A musical scale may be defined as ladder-like arrangement of notes, in order of pitch from a given note to its octave. both inclusive. This orderly arrangement of the series will be - sa ri ga ma pa dha ni and sa of the higher octave. The first seven notes are called the sapta-svaras, technically termed 'Saptaka'.

The mela system or the organisation of the principal or parent scales and their derivatives or Janyas marks the beginnings of a scientific analysis of our ragas or melodies.

The first treatise exclusively on Carnatic Music is the Sangita-Sara of Vidyaranya of the 14th. century. The Sangita Ratnakara of Sarngadeva of the previous century deals with music of India as a whole' Although no edition of the Sangita-Sara of Vidyaranya is available, his musical theory has been reconstructed from the references to it in Sangita-Sudha, attributed to the ruler Raghunatha Nayak of Tanjore of the seventeenth century, but actually written by his minister Govinda Dikshita. The author faithfully describes the fifteen melās mentioned by Vidyaranya. The work Sangita-Sudha was published by the Music Academy in 1940. Ramamatya of the 16th century has used the word 'Mela' for the title of his book 'Svara-mela-kalanidhi', wherein he lists twenty melas but says five of them merge in the fifteen mentioned by Vidyaranya.

After Govinda Dikshitar, the greatest thinker in the realm of Indian music was his second son Venkatamakhin, also known as Venkatesvara Dikshita. On the request of his patron, ruler Vijaya-Raghava Nayak (1635-1673), Venkatamakhin wrote his great work "Chaturdandiprakasika.' Its chapters deal with the topics on vina, śruti, svara, rāgā, ālāpa, mēla, thāya, gīta and prabandha. The most important part of this book is the one which relates to the scheme of the seventytwo melakarta-s. For the first time in the

history of Carnatic Music, a systematized classification of mēla-s based on svara-s is given here. By propagating this scheme Venkatamakhin revolutionised the very nature of our Carnatic music. The scheme has a scientific basis and hence it stands unchallenged even today.

The classification of Vidyāranya and Rāmāmātya hitherto mentioned is empirical, not based on any principle; but, Venkata makhin was a visionary; he has classified the mēla-s under threee heads, namely, Kalpita. Kalpyamāna and Kalpaishyamāna, i.e., those in existence, those coined in his time and those which might be invented in the futare. Venkatamakhin was aware of the fact that the 72-mela.s, systematized by him. were just scales and not rāga.s a he says that the mēla-s were formulated by him for scientific comples teness. He explains clearly the methodical structure of the formulation of his seheme. In a supplement to his Chaturadaṇḍi-prakāsikā his other treatise dealing with rāga-lakshana Venkatamakin, has given a classificatlon of ṣeveral janyas or derivative rāgās under the 72 mēḷa-s and has given a nomenclature of the mēḷa-s, starting with Kanakāmbari, Phenadhyuti upto Rasamanjari.

Rāga-s Nāṭa and Varaii are ancient and existed long before the mela scheme was even thought of. Nāta-raga was given great importance; it is eonsidered auspicious. Even to-day, in temples the opening raga for any function, this raga is rendered. Musicians regard this raga as the foremost among Ghanarāga-s mainly taken for the exposition of tānam Composer have often shosen this raga for the invocation of Lord Vinayaka or Goddess Sarasvati and Tyagaraja has sung the first of his immortal Pancharatna-kritis, Jagadanandakāraka, in this raga.

The peculiarity of this rāga is its rishabha svara which takes the position of sādharaṇa-gāndhāra and is called Shatusruti-rishabha. In Varāḷi raga, the gandhara is lowered much below the sādharana-gāndhara landing on the chatusruti-rishabha with slight oscillation. This gandhara is called Suddha-gandhara. So we have three varieties of rishabha and gandhara respectively, namely suddha-rishabha,

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chatusruti-rishabha, shatsruti-rishabha, suddha-gandhara, sadharana-gandhara and antara-gandhara. The corresponding positions in the Uttaranga or the upper tetrachord are thc suddha-dhaivtaa, chatusruti-dhaivata, Shatsruti-dhaivata, suddha nishadha, kaisiki nishadha and kākali-nishadha.

We know that the saptaka or the seven svara-s with the two varieties komal and teevra for the fivc vikrita svara–s namely ri, ga ma, dha and ni, together with the two achala svara-s sa and pa occupy the twelve svarasthana-s two ri-s, two ga-s, two ma–s, pa, two dha-s, two ni-s and ṣa)

These twelve svara-s are represented by the first twelve frets of the vina–vina, the most coveted instrument which serves as a veritable visual aid for the understanding the science of our art.

With the addition of the third vāriety of rishabha, gandhara dhaivata and rishabha, the octave is expaaded to fifteen svara-- among the twelve svarasthana-s, i,e. the saptaka is expanded to twelve and then to sixteen the twelve places accommodating the sixteen:—

*Later research has proved that this supplement is not a work of Venkatamakhin.

r_1	r_2	r_3									
1	2	3									
	g_1	g_2	g_3	m_1	m_2	p	d_1	d_2	d_3		
	4	5	6	7	8	9	10	11	12		
								n_1	n_2	n_3	Ṡ
								13	14	15	16

The groupings of rishabha-gandhāra and dhaivata-nishāda form the basis utilized by Venkatamakhin in the scheme os the 72 mēḷa-s.

I shall briefly demonstrate them, so that we have a clear idea of the mēḷa-s before we take up the mēḷa-rāgamālikā :

Taking the first variety of rishabha, the possible groupings of rishabha-gāndhāra will be ;

r_1 — g_1. r_1 — g_2, r_1 — g_3 — altogether three groupings.

Taking the second variety of rishabha, the number of groupings will be one less as ri, takes the same position of ga., The groupings will be r_2—g_2; r_3—g^3. Taking the third variety, obviously, there is scope only for one grouping, namely r_3—g_3. this is because, the definition of a musical scale demands the ascending order of pitch.

The corresponding groupings of dhaivata-rishabha will be ·

Suddha–dhaivata	—	suddha - nishada	
,,	,,	kaisiki	,,
,,	,,	kakali	,,
chatusruti	,,	kaisiki	,,
,,	,,	kakali	,,
shatsruti	,,	kakali	,,

Taking each of the combinations of thc rishabha-gandhara-s, one by one, with each ot those of the dhaivata-rishāda and supplementing the series with a madhyyma and panchama, we get a complete scale or a melakarta. The specification of a melakarta will be that it takes all the seven notes, iu order of pitch' taking the same variety of the notes both in ascent and descent,

Taking the first grouping r_1 — g_1, we get the first six mela-s:—

$S \; r_1 \; g_1 \; m_1 \; p \; d_1 \; n_1 \; \dot{S}$

$S \; r_1 \; g_1 \; m_1 \; p \; d_1 \; n_2 \; \dot{S}$

$S \; r_1 \; g_1 \; m_1 \; p \; d_1 \; n_3 \; \dot{S}$

$S \; r_1 \; g_1 \; m_1 \; p \; d_1 \; n_3 \; \dot{S}$

$S \; r_1 \; g_1 \; m_1 \; p \; d_2 \; n_3 \; \dot{S}$

$S \; r_1 \; g_1 \; m_1 \; p \; d_3 \; n_3 \; \dot{S}$

These first six mela-s form the first chakra i.e. the first chakra takes r_1 g_1 for the purvanga group notes in the lower tetrachord and the six groupings of da and ni in the uttaranga group notes in the higher tetrachord successively. Continuing this proeess wirh the rest of the groupings of rishabha, gandhara, as there ard altogether six groupings, we get a total of 6×6 or 36 mela-s. Roplacing the other variety of madhyama, namely the pratimadhyama the place of suddhamadhyama or ma_2. we get the sacond set of 39 mela-s. Thus we have the grand total of 72 mela-s enblocked in twelve chakras of six each.

The pairs of rishabha-gandhara and dhaivata-nishadha, having adjacent svarasthana but one of them occupying the position of a basic saptasvara such as :—

suddha - rishabha	- suddha - gandhara		(Actually 2 ri-s)
shatsruti .	- antara	,,	(Actually 2 ri-s)
sudha - dhaivata	– suddha - nishada		(,, 2 da-s)
and shatsruti ,,	- kakali	,,	(., 2 ni-s)

are called vivadi svara-s and the mela-s taking these svara-s are called vivadi-mela–s.

It will be noted that among the 72 mela-s, 40 of them, a good number, are vivadi mela-s :—

> the mela-s in first and sixth chakras, their corresponding pratimadhyama mela-s, and the first and last mela-s of the remaining eight chakras, i.e. (6×4) + (8×2) or 24+16=40.

It is common experience that a prayoga or musical setting with vivadi - svara-s creates problems for 'ranjakatva' or pleasing presentation. Musical treatises dealing with this topic, remark that

vivadi meaning an enemy, in the use of phrases of vivadi swara-s, the form of enemy should be eradicated, if not there is no room for music "svarupa mardanabhave gita raktih nalabhate So methods of handling with svarasya asparsanam i.e, not touching the svara but approaching it in the manner of langhanam or coming over, or jumping by use of datu 'pratoga-s' or'alpatva' or meagre usage - and so on are suggested. We shall see later how our composers handle these situations with ease and efficiency.

The manuscript of Venkatamakhin's work was kept underground for nearly a century and a half and did not see the light of day. One copy of the manuscript was with one of his descendants. Venkata Vaidyanatha Dikshitar. This copy was handed over to Ramaswami Dikshitar, father of the great composer Muthuswami Dikshitar, at Manali, near Madras.

Although Ramaswami Dikshitar was acquainted with Venkata makhi's scheme, he had no aecess to the manuscript nor did he live long enough to put Venkatamakhi's scheme into practice. It was left to his son Muthusvami Dikshitar to compose the immortal kriti-s in all the seventy-two mela-s, following the concept of 'Raganga' as mentioned by Venkatamakhi with the nomenclature of Kanakambari Phenadhyuti upto Rasamanjari of the 72 mela-s.

In 1904, Subbarama Dikskitar, adopted son of Muthuswami Dikshitar, in his volumnious and valuable work "Sangita Sampradaya Pradarsini", whieh can be called a bible for Carnatic Music. has published with gamaka signs and svara-tala notation, compositions of Dikshitar and other composers with a short introduction of the ragas therein based on the Kanakambari series, The Music Academy has rendered great service by bringing out a Tamil version of this Pradarsini, - a valuable possession for teachers, musicians, musicologists and research scholars. Govinda, of the latter part of the eighteenth century, author of Sangrahachudamani, gives two sets of nomenclatures of the seventytwo mela-s, one starting with Kanakambari to Rasamanjari and the other starting with Kanakangi upto Rasikapriya. the authorship of both not being established to

date. Tyagaraja has followed the second nomenclature and naturally his line cf disciples, to which Maha Vaidyanatha Sivan belongs. The nomenclature of the 72 mela-s is so ingeneously set that from the very name of a mela, its serial number and the svara-s taken by it can be deduced. This is done by the application of the Katapayadi sankhya. a formula devised by our ancients in many arts and sciences. This formula is Based on the letters of the Sanskrit alphabets classified under five groups:

Kadinava - a series of nine letters starting from 'ka' (ka, kha, ga, gha, gna, cha, chha, ja, jha jnga)

Tadinava - a series of nine starting from 'ta' (ṭa, ṭha, ḍa, ḍha, ṇa, ta, tha, da, dha, na)

Pādipanca - a series of five from 'pa' (pa, pha, ba, bha, ma)

Yadyashta - a series of eight from 'ya' (ya, ra, la, va, śa, sha, ha)

These letters form the horizontal tabulation and are so compartmentalised that each letter is called by a series of numericals, 1, 2, 3, 4, 5, 6, 7, 8, 9 and 0. so the letters are enblocked in squares with numbers assigned to each of them. The last letter of the kadinava and tadinava series namely jna and gna fall under the numerical 0.

Students might be interested in the method to decipher the number and the svara-s taken by a mela given its name. I shall give a brief explanation, taking for example the mela Mayamālavagaula.

The first two letters of the mela, here, 'ma' and 'ya' are fixed in their respective compartments of the Katapayādi tabulations and their numbers ascertained: the sumbers are 5 and 1 and the number formed is 51. The number formed by reversing the digits of this number, i.e. 15 or fifteen gives the serial number of the

mela. Once the number is known, we know to which chakra this belongs - Each chakra being a group of six, 15 number falls in the third chakra - and its rank is third in the chakra i.e, 13. 14_r 15 - starting in the 3rd chakra. Also we know the chakra decides the purvanga svara-s, Here. third chakra means the third grouping of rishabha gandhara i.e. it is r_I and g_0 and 13 thirteen number is below 36, so it is suddhamadhyama mela. The rank in the chakr - decides the uttaranga svara-s — so here it is given the third grouping of dhaivata nishadha - So, we deduce that Mayamalavagowla is the 15th mela having the svara-s, suddha rishabha, antara gāndhara, suddha madhyama, panchama, suddha dhaivata, kakali nishadha and sadja.

To suit the computation of the Katapayadi sankhya, for some ames of the mela-s prefix is attached such as :

Hanumatodi - for Todi
Dhaerasankarabharana - for Sankarabharana
Mecha Kalyani - for Kalyani and so on.

It is noteworthy that the names of the chakra-s are suggestive of their serial numbers - as Chakra One is called Indu meaning Moon, the single moon of the earth or a drop of some juice, Chakra Two Nētra, or eyes - all living beings on earth being two eyed, Chakra three - Agni for Agnitraya, Chakra four - Veda Chaturveda, fiva - Bana - panchabana and so on.

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Although kriti-s emerged in all seventy-two mela-s, after the propagation of the scheme, there was no single composition consisting of the lakshaṇa-s of all the 72 mela-s. The first attempt to compose such a composition was by Lavani Venkatakavi in 1883. Venkata Rao was a poet and composer of Lavani-s a type of folk song in Marathi. He lived during the time of Sivaji of Tanjore (1832-1855). He composed in Marathi a seventy-two melaragamalika, under the name of Bahattar melakarta, bahattar meaning seventy-two in Marathi. This comprises verses in praise of Sakharam Sahib, son-in-law of Sivaji. Persuaded by Krishna

Saheb, brother-in-law of Sivaji, Mahavaidyanatha Sivan set these verses to music and rendered the composition with the accompaniment of Venkata Rao himself on the mridangam in the court of Tanjore and received an honorarium Rs. 2000/-

Maha Vaidyanatha Sivan (1844-1893)[8] (a short life-span of not even fif.y years) was one of the greatest luminaries in the Carnatic music field. He was famous for his rich voice and con. certs full of religious fervour. Equipped with a good foundation and a souud knowledge of Sanskrit, Tamil aud music he and his brother Ramaswami Sivan, a noted composer of Tamil compositions, gave duet concerts. living inseperable, with love and admiration for each other. They were often callcd as 'Iruvar ' or Irattai pulavar'.

Being a staunch devotee of Lord Siva, Mahavaidyanatha Sivan wanted to compose a similar raga malika like the one by Venkata Reo in praise of the presiding deitv of Tiruvayyaru, Pranatartihara as the one by of Venkata kavi contained nara stuti.

Sivan accomplished his great work with tremendous success, starting with the words Pranatartihara-prabho-purare, in Sri Raga :

Pranatarti hara prabhō purare
Pranava rupa-sam pade pade-
Praṇamāmi Sri Prakriti preraka
Pramathagaṇapate pade pade

Maha Vaidyanatha Sivan invokes the almighty as 'Praṇava-rūpa' the manifestation of Parabrahman, the essenee of the mystic syilable ·Om', which symbolizes the transcendental Nāda, pervasive in the entire Universe. He then proceeds to emphasize its philosophical import as ·Prakritiprēraka, the primordial stimulater of the universe.

The sahitya or the text of the rāgamāilka comprises seventy-two couplets in Sanskrit of striking simplicity at the outset, but

packed with philosophic significance, bristling with literary, aesthetic, intellectual and devotional appeal clothed in chaste music.

One of the requisites, not a rigid one of ragamalika is to incorporate into its sahitya, the name of the rāga-s in which the sections are set. Muthuswami Dikshitar has introduced this element in all his compositions with great skil and originality and Mahā Vaidyanātha Sivan is on a par with him in this respect. By the usages of 'Samasa' or the combining of words this aspect is effectively brought about. For example in Dikshitar's Baulirāga kriti the word ' Bauli ' is introduced us 'Chitbimbow leela-vigrahow and Arabhi as 'Samsarabheetyapahe'.

Sivan introduces the word Hanumatōdi in the phrase Hanumatodiṇdima-bhavam stuvatah : for Hanuman who sings the praise of you, Bhava who plays the Dindima vadya–you grace him with good form and mind.

Another instance – to bring the word 'Rūpāvati' a feminine gender noun with an elongation of the vowel at the end |

' Bahurupavateeha bhavaanmam ' – this can be split as :
Bahurupa + Avati + iha +Bhavān — mām meaning
Bahurupa—Lord who has manifiesteed in many forms,
iha — in this world,

Bhavan - Avati - it is you who protect,
Mām – me.

Sandhi : — Bahurupa + avati' bahururupavati (a+a=ā
Avati + iha — avateeha — (i+i=ī)

Instances like this in the ragamalika are plentiful.

In the understanding of Sivan's sahitya, we see in him a poet and a devoteee who seeks the grace of the Lord to bestow on him sublime creativīty and renown :—

Sarasam gītim kīrtim diśa mē

In his intensity of devotion, he reveals his joyous realisation of the experience of 'Sivārādhana' performed by Sri Rama in the past.

" Kosalapastvāpūjyāgham hitvā

Sabhāpatē mumude hi "

Mumude hi - I rejoice indeed

Sabhāpatē — Oh Siva, Sabhapati

Lord Siva Sabhapati transforms the devotees' hearts into a Natanaranga · a platform whereon he performs His Ananda tandava and heartily responds to the bhaktas' offering of water in the form of 'Arghya' and 'Abhisheka, as he is an Abhisheka-priya. Thus we see the culmination of the bhakta pleading for 'Ananda' or Eternal Bliss bereft of misery :—

" Bhaktapadāna rasikapriya

Tyaktādapadānandam mama dehi "

This is how Maha Vaidyanatha Sivan concludes his ragamalika.

Viewing the musical aspect of his composition, we observe that supreme musicial excellence is retained throughtout the raga–malika. Elegance in expression, aesthetic rendering, crispness and clarity in the handling of vivadi-svara prayoga-s bringing out the distinct individuality of the raga-s are their hall marks. The composition set in Aditala with a smooth flōw of sarva laghu, is structured in six parts of two chakra-s each i.e. a group of twelve mela-s. Each part is a whole by itself, thus evading monotony. The musical format explains this aspeet:

Each verse is set to music in the raga assigned to it in the beginning followed by an avarta of svara pasasge, taking up the first line of the verse. Then comes the link passage of an avarta of swara–s wherein, the first half is rendered in the same raga and

the second half in the raga to follow, merging with the next verse.

We can see how the vivadisvara passages are handled by datu svara-s, seldom do we come across straight phrases as ga ma pa or da ni sa. In circumstances where 'ni sa' is presented the use of dirga-svara-s is brought in effectively.

In the first raga Kanakangi, the full avarta svara passage is :—

g m g p -md pd- ns nr sr ns - p D d p-p m g - r S r - ṇ s s r

The first half of the link-swara-passage is :—

N s r s - r s r s N s -

following this. the second half which is in the next raga Ratnangi is d n s r s - p d n s N- d n d p pm- merging into verse set for that raga. Similarly the following raga-s are handled - - Ganamurti, Vanaspati, Manavāti, Tanarupi etc. The musical setting of his Tanarupi having five successive swara-sthana-s is noteworthy,

Continuing this process up to the twelth raga, the second half of the link-svara-passage is set in Sriraga and the pallavi Pranatartihara is taken up, thus forming the first set of two chakra-s as one section.

Whether it be a popular mela like Chakravaka or Kiravani, or an uncommon one as Viswambhari or Raghupriya, we observe the same ease and efficiency of the composer's handling of the swara-s. bringing out the rśga-swarupa.

Rare Forms in Bharata Natyam

VYJAYANTIMALA BALI

It is common knowledge that the present format for a Bharata Natyam recital was, to a large extent, evolved by th- four brothers Chinniah, Ponniah, Sivanandam and Vadivelu, colle ctively known as the Tanjore Quartctte. On the musical side they were the disciples of the great Muthuswami Dikshitar. On the dance side they belonged to a family of renowned Natyacharyas commencing from Gangamuthu Nattuvanar who was patronized by Tulajaji, (1763 - 87) ruler of Tanjore. With music and dance in their blood, it is no wonder that the four brothers were patronized by enlightened rulers like Serfoji, his son Shivaji, Maharaja Svati Tirunal of Travancore and others. They were scholars in Tamil Sanskrit aud Telugu and exoerts in the art of Bharata Natyam, besides being talented composers of many musical forms. Their prolific musical output includes Tana Varnams, Pada Varnams, kritis in Tamil, Telugu and Sanskrit, Jatisvarams, Raga malikas and Tillanas. Thc Quartette not only re-arranged the Bharata Natyam format to the present Alarippu-Tillana pattern but also composed dozens of pieces suitable for this format. Thanks to the generosity and help ot their descendants Sri K. P. Kittappa and Sri K. P. Sivanandam, most of the dance compositions in their familv repertory have been published. I brought out Adi Bharata Kala Manjari in 1964. The Special feature of the letter work is that the Navasandhi Kavuttuvam has been printed for the first time with ragas, talas notation given by Sri K. P. Sivanandam whereas they were being sung before without music by using three of four notes only.

From the manuscripts available with the descendents of the Tanjore Quartette it is clear that the Panchamurti Kavuttuvam, the Navasandhi kavuttuvam, Gitams, Suladis. Prabandhams and Thayams were being performed as dance items in temples and in the courts of rulers. My grandmother Yaduguri Devi took a great interest in reviving these forms and made me learn these items from Sri Kittappa and Sri Sivanandam. I, therefore, welcomed this opportunity given to me by the Music Academy to demonstrate some of the items which have fallen into disuse.

Before the kriti and the other types of compositions like the varnam, padam and javali came into existence. prabandhas were the only compositions that were being sung or performed, not to speak of the Tevaram music. Although Dhruvas and Gitis were the two main types of composition in Bharata's time, Matanga, who came later, mentions 49 Desi Prabandhas and Sarngadeva (13th century) speaks of 75 different Prabandhas. According to a sloka in the Sangita Ratnakara, a prabandha had six angas and four dhatus. The six angas were Svara, Biruda, Pada, Tenaka, Patam and Tala. Svara was the solfa passage, Biruda, words of praise addressed to the Nayaka. Pada was the Sahitya, Tenaka, words like tena, Patam, the solkattu and Tala, the rhythm. The four dhatus were Udgraha, the introductory section, Dhruva, resembling the charana, Melapaka, the section similar to the anupallavi and the Abhoga, the concluding section which resembled the madhyama kala or the Chitta swara of a kriti. Although those phrases and descriptions may sound unfamiliar to present day musicianst most of these aspects of prabandhas latter merged into the kriti, form of modern music and became its essential for angas. In fact it was the prabandhas that paved the way for the development of later day musical compositions.

Thanks to Subbarama Dikshitar, we get in his 'Sangita Sampradaya Pradarsini' a few prabandhas of Venkatamakhi with full sahitya and notation. The credit of publishing a Tamil version of the Pradarsini goes to the Music Academy. The Uma Tilaka Prabanedha in the raga Mechabauli begins with a svara passage and is followed by an address to Lord Nataraja. Venkatamakhi's Kaivara prabandham in Narayanagaula is another interesting piece. It starts with Patam or solkattu and is followed by Javada, jatis and mnemonics associated with instruments. Here the Tala stops and a passage called the Alapa Khanda, similar to a Tuhaira in drama tunes, on Lord Sarngapani of Kumbakonam is sung. It is rounded off with a mudra khanda in which the names of Venkatamakhi and his parents have been included. Both the above prabandhas have been composed in the Prakrit known as the Bhandira Bhasha which took the place of Sanskrit in compositions. Purandara Dasa had earlier used this dialect in his Gitas. One Visvesvara alias Vagisa

has written a treatise on the grammar of this lauguage which is stated to have come into existence during Lord Krishna's time.

Prabandhas have all the elements required for a dance composition and even more; they are eminently suited for being choreographed.

Later, Ramaswami Dikshitar, father of Muthuswami Dikshitar, composed the prabandha 'Chandasela' in Hamsadhvani and Chaturasra Mathya Tala. This is also in the Bhandira Bhasha and is the first composition in the Hamsadhvani raga. It is a Sriranga prabandha on Lord Nataraja and has been dedicated to Venkatakrishna Mudaliar of Manali, patron of Dikshitar.

The Adi Bharata Kala Manjari also contains six Thayams in the ragas Nata, Gaula, Varali and Bauli. The term Thaya is a corruption of the Sanskrit word 'Sthaya' and is used for musical phrases containing the chhayas of particular ragas. The Sangita Ratnakara mentions 96 kinds of Thayams and describes them. A large number of Thayams were collected during the time of Shahaji of Tanjore (1684-1711).

The origin of the term Kavuttuvam is not clear but there are many compositions in Marathi known as Kavitams. This term might have come to be known as Kavutams and later as Kavuttuvams. According to the tradition in the Tanjore Quartette family, Kavuttuvams were being regularly performed in temple during Margazhi on Tiruvadirai day, Brahmotsavam etc. In addition to the panchamurti and Navasandhi Kavuttvams, Kavuttuvams on Kali, Vishnu, Nachiar, Chokkar, Mahalingam etc are found in the Natanadi Vadya Ranjanam' written by one Gangamuthu Nattuvanor of Tirunelveli. The Srivilliputtur Andal Kavuttuvam is a homage to that woman saint who is remembered during every Margazhi for her unparalleled devotional poem 'Tiruppavai'.

SULADI

Authorities differ as to the exact meaning of the term 'Suladi'. One interpretation not ordinarily familiar to students of music treats

the word as a corruption of 'Sulu hadi' meaning 'easy path'. But there were prabandhas known as Suda prabandhas and the Sangita Sudha of Raghunatha Nayak mentions 'Salaga Suda prabandhas'. Purandara Dasa revelled in writing this composition and the Sangita Saramrita of Tulaja cites prayogas from the Suladis of Purandara Dasa as classic authority for lakshanas of ragas.

In the Suladi the theme is the same of in the Kirtana but it has seven or eight distinct divisions with elobarate sahitya each of which is set to one of the classical talas. These seven talas known as the Suladi sapta talas are Dhruva, Mathya, Rupaka, Jhampa, Triputa, Ata and Eka. These in turn yield 35 talas and then give rise to 175 varieties on account of gati bhedas. Some Suladis have different ragas for the different divisions and in some others the raga is the same for all the divisions. The Suladi is a learned, elaborate and difficult piece giving a most comprehensive view of all the important raga sancharas. My gurus tell me that the Suladi was being performed regularly as a dance item in ancient days.

Sangita Raghavam of Rama Kavi

GOWRI KUPPUSWAMY & M. HARIHARAN

The different forms of Bhakti have been listed by Prahlada in the Bhagavata in his answer to his father Hiranyakasipu and they have also been described by Narada in his Bhaktisutras The Nava-vidhabhakti as well as its off- shoot, the Nama Siddhanta. falls under conventional Bhakti and has adoration as its basis. The Bhagavata states that there have been many who have attained God with their minds purified by the intensity of their devotion towards Almighty through love.

"Snehāt yathā bhaktyeśvare manaḥ

avasya tadayam hitvā bhagavastadgatim gatah"

Among the different feelings or rasas, this aspect of love or Sringara later on came to be worked out into a distinct system of devotion. The absolute love symbolized by the feeling of Radha for Krishna was stripped of its personal associations and exalted to the level of a mode of devotion. This caught the imagination of great saints like Chaitanya who became ardent protagonists of this system called Madhurabhakti in contrast to Vaidika bhakti. It is also known as Prema bhakti in the shape of intense devotion and pure love between a lover and his beloved. In his Bhakthisutras, Narada speaks of bhakti as being essentially of the nature of love and Rupa Goswami has elaborated the same in his Bhakti Rasamrita Sindhu. This involves a vicarious contemplation, the devotee considering himself as a lady yearning for union with her lover, the deity. The aim is the attainment of the state represented by the spontaneous and irresistable love of Radha for Krishna. This arises from a discipline with many states beginning with Sraddha or faith and culminattng in Mahabhava or the state of emotional plank. Madhura bhava or Nayaka-Nayika bhava is the dominant tate in the form of absolute divinitv.

The Madhura bhava approach to God or worship of God through Nayaka-Nayika bhava came into vogue even at the time of the early Saivite and Vaishnavite saint composers of South India like Manickavachakar and Andal and their Tirukkovai, Tiruvachakam, Tiruppavai and Nachiyar Tirumozhi are earlier lakshyas of this mode of approach to God through the union of the individual soul with the universal soul. But the most outstanding work which gives prominence to this theme is undoubtedly the Gita Govinda of Jayadeva. Being a great religious work on the devotion to Lord Krishna, it represented the devotional upsurge of medieval India.

In the Gita Govinda we clearly see the divine sportive play of Radha and Krishna as a means of worship and devotional exercise i.e. Sadhana and Upasana in twofold ways known as Aisvarya (richness) and Madhurya (beauty) involving the realization of different aesthetic sentiments (rasāsvādana). Besides we perceive here not only the scheme of Nayaka-Nayika bhava but also Upasya. Upasaka bheda marking the distinctive character of the song pieces. As such all the Chaitanyaite Vaishnavas consider the Gita Govinda not only as a first-rate poetical composition but also as a great religious work in the nature of Bhakti-rasa sastra. The medium of expression through which Jayadeva depicts the divine love has made Gita Govinda-Sringara Svarupa even as the divine song Bhagavad Gita is Vedanta Svarupa.

Jayadeva of Kendubilva in Orissa composed the Gita Govinda in the 12th century. He has dealt with the concepts of Karma Yoga Gnana Yoga as Bhakti Yoga in this great lyrical work. He is widely held to be the founder of the Bhákti movement which grew in strength right from the medievel times defying the aggresstve sectarianism and intense bigotry of the preachers of diverse religious faiths.

Just as there are 12 Skandas in the Bhagavata, so the Gita Govinda comprises 12 Sargas. It consists of 24 Ashtapadis which likewise can be equated with the 24 Aksharas of the Gayatri Mahamantra. Ashtapadis derive their name from the fact that each com-

position contains eight charanas. They are Dvidhatu Prabandhas comprising the two sections Udgraha and Dhruva corresponding to the present day Pallavi and Charana.

The Gita Govinda Ashtapadi hymns are the earliest examples of regular music compositions with each song being set in specific raga and tala. However these precise ragas and talas are not present by adhered to in their rendition. Round about the 19th century these Ashtapadis were set to South Indian ragas by Ramudu Bhagavatar of Tirumalarajan Pattinam.

The Ashtapadi hymns are rich in description and contain vivid portrayals of diverse situations. The literary style of Gita Govinda was introduced into Sanskrit literature for the first time by Jayadeva. It contains a soft and fluid syllables scheme of continuous sweet narrative and poetic forms and soothing metres which charm all lovers of poetry and music. The sweetness of diction, the musical beauty of the lyrics. the softness of word pictures and above all the artistic expression of the universal human feelings depicted in the Gita Govinda have a captivating effect all round.

The Gita Govinda Padagana really formed the background for the evolution of the Padavali Kirtanas of Bengal as well as diverse Kirtana proto-types in different parts of India. It is universally recognised as the richest and finest Sringara Kāvya representing the the higher primal aesthetic quality of Indian sentiments.

Quite a number of scholars from India as well as abroad have written elaborate critical commentaries on the Gita Govinda discussing various aspects of love delineated therein. This distinguished galaxy includes Rana Kumbha, Lakshmidhara, Prabhananda Sarasvati, Goswami, Sankara Misra, Van Schroeder, Zasser Jones and others. The notable features expatiated upon by these critics include the plot, hero and sentiment and many of them have extolled the work as a Mahakavya.

In the history of Bhakti literature in Sanskrit, the Gitakavyas are to a large extent esponsible for ushering in a new development. For the first time the gdvent of the Gita Govinda gave rise to a new genre and produceda forceful impetus for the certain of sacred works essentially devotional and emotionally religious based on love and Bhakti. In the field of religion and literature, this novel method of blending eroticism in the speculative religious thought and aesthetic appeal against the highly intellectual dry dogmas and doctrines of the day attracted several poets to write several new works on the lines of the Gita Govinda.

The innovative from which Jayadeva chose for his magnum opus and the new ideal that he set motivated a host of scholars from different regions of the country to compose numerous works during various periods in emulation of the masterpiece giving vent to their poetical ingenuity and devotional ecstacy. As many as 126 such imitations of the Gita Govinda in Sanskrit are presently available, all of them being products of inspiration from the external artistic beauty and internal appeal of the masterpiece. Well-known works belonging to this class include the Sivashtapadi, Skandashtapadi, Ramashtapadi, Gita Govinda, most of these imitations too have Krishna as the central character. Others, on the other hand adhere to the form but change the object of worship according to the particular inclination of the poet. Thus there are some which have Lord Siva as the central character like Gita Gangadhara, Gita Gaurisa, Gita Sankara, Gita Digambara, Gita Girisa etc. There are still others which have Sri Rama as the central character such as Sangita Raghunandanam, Rama Gita Govindam, Sangita Raghavan, etc. by different authors. The theme, however, differs considerably among these different works. For instance the Rama Gita Govindam of the Oriyan poet, Mithila Jayadeva, recently edited by Sri S. Vasudevan with a foreward by the late Dr. S. Ramanathan, does not embrace the Madhura bhakti aspect at all and its 24 Ashtapadis in six Sargas just describe the different episodes of the Ramayana. So also the 19th century work Sangita Gangadhara by Gangadhara of Nagpur too just relates the story of the Ramayana in Ashtapadis spread over six cantos. But it is the Sangitā Raghavam or Rama-

shtapadi composed in the 18th century by Ramakavi of Sriranga-patna near Mysore that is based on Nayaka-Nayika bhava on the lines of Jayadeva's Gita Govinda but with Lord Rama as the object of worship.

It is the two great epics—the Ramayana and the Mahabharata centering around Vishnu's two greatest Avatars, Rama and Krishna respectively—that filled the minds of the people with the idea of a compassionate but all powerful God ruling over the destinies of man. These epics gave a fresh sanction and impetus to popular devotion to God in the incarnations of Rama and Krishna and both the depth and extent of such devotion was influenced by emphasis on the personal characteristics of the objects of worship. Of all the ten Avatars of God it has been in those of Rama and Krishna that the establishment of righteousness was a visible purpose actually accomplished by the Avatar himself by His word and deed—His precept and example.

No epic on earth other than the Ramayana has given to a whole nation and its teeming millions such an exalted personality, who, despite the passage of ages, still remains a force of inspiration and model for individual conduct as well as public life and the mere mention os whose name even now thrills, draws tears of joy and makes people break down. Lord Rama is acclaimed as the best and noblest among Vishnu's ten incarnations - in fact the Purna Avatara. The Ananda Ramayana mentions at three places that the speciality of Rama Avatara is due to Rama's three fold vow - one word, one arrow and one wife. The same concept is brought out with telling effect by Saint Tyagaraja in his Harikamboji piece "Oka Māṭa oka Baṇamu Oka Patni". As such it is perhaps debatable how appropriate it could be to have Lord Rama as the central character in a composition essentially based and Madhura bhava and Prema bhakti.

Sangita Raghavam of Rama Kavi, otherwise known as Rama shtapadi, has recently been edited and published by Sri Sankara Ganapati Pathak of the Oriental Research Institute, Mysore. The colophons in the manuscript bear the name Sangita Raghavam only.

Ramakavi was the poet at the court of Dalavoy Devaraya of Srirangapatna near Mysore. Devaraya was the Commander-in-Chief of the Mysore army during the reign of Chinna Krishna Raja Wodeyar who ruled Mysore from 1734 to 1766, just prior to the advent of Haider Ali. A lot of information is available regarding the valour and benevolence of the patron, but very little is known about Ramakavi himself - when he met Devaraya and how long he stayed at his court. The poet speaks of Peripura as the place of his birth and this probably refers to the modern Periyapatna in Mysore district.

Sangita Raghavam is modelled on the Gita Govinda in style plot and setting of the ragas but still it has its own originality and beauty in the handling of the language and the imitation of the masterpiece does not cramp the authors poetic ability. The descri ption of the pangs of separation of the hero and the heroine are as charming and poignant as in the Gita Govinda. The flow of dancing words appropriate to the situation bears testimony to the author's skill.

Ramakavi exhibits his deep devotion to Rama and Sita, the hero and heroine of the Gitakavya. through his vivid poetic imagination coupled with his scholarship. At its beginning he has summarised the story of the Ramayana in 20 Tripadis.

Sangita Raghavam comprises five Sargas and 24 Ashtapadis. There are no titles for the Sargas. All except one Ashtapadi are assigned ragas - 18 in all. Tala, however, is given only for the first two Ashtapadis.

The first Sarga begins with an account of Lord Rama's triumphant return from Lanka. While moving about in a sportive mood in the pleasure garden on a moonlit night of the spring season, Rama enters into a thick bower. Going deep into it he is enticed by the clusters of creepers therein. Thereupon Sita is afflicted, being unable to bear the pangs of separation from her beloved even

for a moment. Her confidant, the Sakhi, then speaks to her about Rama who is away. She describes Rama's conduct with the creepers as though with women nnd she bewails that being overpowered by Kama, Rama seems to have lost his mental balance.

The gist of Sarga II is as follows: It appears as though the creepers too are responding to Rama's overtures. Then, tormented by Kama, Sita expresses to the Sakhi her desire for Rama's company. She ponders how she could win over Rama engrossed with Jayalakshmi. He must have gone perhaps due to some lapse or act of commission or omission on her part. She beseeches the Sakhi to appease Rama and bring him to her. At the same time being unable to know about Sita's whereabouts, Rama too becomes worried. He wonders how she had the heart to leave him who was guiltless. On account of separation from her the cool southern breeze does not bring him pleasure and he looks upon even the moon as the scorching midday sun.

Sarga III commences with the Sakhi reaching the tormented Rama and apprising him of Sita's plight. She bemoans that Sita looks upon her friend as a wild animal, spurns even a wreath of lilies as of cinders and is so exhausted that she cannot walk even a step. Having heard about Sita's condition from the Sakhi, Rama sends her back to fetch Sita.

The gist of Sarga IV is as follows: While awaiting Rama's arrival, Sita wonders what could have detained him. When Sita sees the Sakhi returning alone she thinks that Vijayalakshmi must be far more attractive than herself. She regrets that her husband had become very hard-hearted and expresses to the Sakhi the fervent hope that Rama would be back without further delay.

Sarga V starts with Rama's return to find the angered Sita silent without uttering a word. When he tries to console her she points out to him the marks on his body and questions him about them. At that point the Sakhi admonishes Sita that it is not the occasion for indictment and advises her to forget the matter and enjoy her

husband's company in the spring season. However Sita is not moved by the Sakhi's pleadings. When Rama himself tries again to appease her, Sita does not relent but once more comes out with the apse on his part. Pacifying Sita with sweet words Rama enters the creeper bower. The Sakhi too prevails upon Sita to reciprocate her husband's love. Making up her mind to patch up with Ramā, Sita dresses herself up and goes into the bower. She looks at Rama with love and tears of joy roll down her cheek. Her friends inside the bower go out on one pretext or other and Rama Sita are united once again

Adverting to the propriety of having Rama as the central character in a Gita Kavya based on Madhura bhava, the vital point is that the episodes take place after Rama's triumphant return from Lanka. As such he is Jayarama and the other woman Jayalakshmi or Vijayarama is just Shadow of Sita herself who was responsible for Rama's victory over Ravana. As such Rama's integrity and vow of one wife is kept up.

The Origin and Development of the Gottuvadyam

GAYATHRI R. KASSEBAUM

INTRODUCTION

Material for this paper was provided by Sri T. S. Parthasarathy, T. Shankaran (kindly gave me the list of Gottuvadyam performers) and from my own experience of learning Gottuvadyam from late Sangita Kalanidhi Budalur Krishnamurthy Shastrigal. All these sources are integrated to present this lecture demonstration. The emphasis and development of the paper are more on the musical practice and development of the instrument rather than a Darwinian sense of evolution of Gottuvadyam.

ORIGIN

Present Gottuvadyam is constructed similar to Vina except for the absence of frets. Thus it is a type of vina. Gottuvadyam is played with a wooden piece known as 'Gottu' and this Gottu is slided over strings by the left hand. According to Professor Sambamurthy, this instrument had its origin in South India about four conturies ago. The name of the instrument occurs in Telugu poem *Sringara Savitri* written by Raghunatha Naik of early seventeenth century. This instrument is also known as *Mahanataka Vina*. The name *Mahanataka Vina* suggests that Gottuvadyam may have been used for accompanying music drama performances (present day dance drama).

It is interesting to know that Gottuvadyam is a Tamil name The instrument is played with a *Kodu* meaning stick in Tamil. *Kodu* + *Vaḍyam* became Kottuvadyam, some time later the instrument was called as Gottuvadyam.

It is believed that the present Sarasvati Vina has gone through changes over the centuries and the instrument was perfected in Raghunath Naik's rule. Since the structure of Gottuvadyam is very similar to vina, it might have been used at that time.

The idea of playing a stringed instrument by sliding a piece of wood is found not only in India but also outside. To cite an Indian example, Amaravati sculpture is an ancient evidence where a stick is shown to stop the strings. Thus the idea of playing an instrument by other than fingers is more than two thousand years old. As regards this type of sliding instrument outside India, in Japan a similar instrument 'Ichi Genken' is found and played with voice accompaniment. Havaiian sliding guitar claims its origin from the South Indian Gottuvadyam. The dictionary of music and musicians of Hawaii, states the sliding guitar was brought by Portuguese to Hawaii and modified to suit their music. Steel guitar which is used in country music of United States (a type of popular music) employs same ideas of sliding on the strings which gives a continuation of sound desirable for that popular music.

SOUND AND MUSICAL COMPONENTS

The instrument Gottuvadyam is fretless, because of this, the timbre (loudness and softness) of the instrument is different from the vina. In other words Gottuvadyam has a potential to be louder than vina. Because of the openness of the instrument, inherent harmonic properties of the sound can be displayed. Since Gottuvadyam technique is by sliding, not by pulling, it is possible to tune the instrument to higher pitches thus matching the voice pitch.

Vina technique calls for pulling of strings by left hand to produce ornaments and nuances of Carnatic music. But in Gottuvadyam, left hand sliding, pressure and release of Gottu are techniques essential to produce ornaments and nuances of Carnatic music. Gottuvadyam consists of eight strings, of which Five melody strings (tuned to two Sarani, (Sa) Panchama (Pa) Mandra (Sa) anumandra (Pa) three drone cum tala strings tuned to (Sa, Pa, Sa)

TYPES OF GOTTUVADYAM

There are two types of Gottuvadyam at present : one with sympathetic strings. Twelve sympathetic strings are strung underneath the melody strings. The tuning of the sympathetic strings

depends on the artists. However it would be beneficial melodically if the sympathetic strings are tuned to the raga the artist is playing. This tuning would enhance the minute, subtle harmonic components of the pitch of the Raga the artist is playing, provided the strings of the instrument and artists are in impeccable tune with the pitches of the Raga they are playing.

Use of sympathetic strings in instruments are found in Hindustani Classical music. For example, Sitar, Sarangi, Surbahar, Sarod and Been etc. Gottuvadyam is the only instrument which can employ sympathetic strings if the artist wishes.

AESTHETIC MODELS

One of the important features of Carnatic music is the *Vocal music model* whieh is essential for any instrumental playing. This model is absolutely essential for playing Gottuvadyam. The hearing of pitches and minute adjustment of the left hand to produce what is heard is essential to avoid 'apasvaram'. Because of the vertical movement of the left hand, the coordination of hearing and hand adjustments by varying the pressure of Gottu on the strings are most important left hand techniques. Right hand technique of plucking the strings and striking tala strings are very similar to vina playing technique. But coordination of plucking by right hand and sliding left hand in the beginning stages of training are essential to avoid extra unnecessary sound. As vocal music model is essentialfor Gottuvadyam playing, *Vina music model* is also essential. Vina sound is ideal and has an aesthetie value for Carnatic music. As mentioned above accurate plucking of the right hand and minute left hand adjustments and coordination of both hands are essential to produce non-apasvaram as well as refined style of Carnatic music.

My Guru late Sangita Kalanidhi Budalur Krishnamurthy Sastrigal devoted all his life time to discover the desired 'nada' he had in his mind to produce on Gottuvadyam. He experimented with different sizes of *Gottu* and weights to give a desired pressure on

strings to incorporate *vina model* and *vocal model* to produce pure Carnatic music. In addition, he devised a fine teaching method to teach students this difficult instrument.

UNIQUENESS OF GOTTUVADYAM

It is a question raised by musicians as well as music lovers - "can the instrument Gottuvadyam by played be many?" or put the same question another way "why there are very few players on this instrument ?" I have no answer except some ideas as stated below. The reasons given for Gottuvadyam being rare are 1. There are no frets, because of this it cannot produce speedy variations. 2. The sound of the instrument does not equal the sound of vina because it is easy to produce 'apasvaram'. These arguments are very true. But one can also argue that all instruments are difficult and each instrument poses its own challenges. In spite of great difficulty in practising this instrument. there have been few players who have continued the tradition of playing Gottuvadyam.

Before I present the list of past and present players of the Gottuvadyam, I like to voice my opinion that Gottuvadyam has all the qualities of being a concert instrument if an artist or student is willing to dedicate his or her time and energy in acquiring pre-requisites (vocal music and hearing of vina) and practise Gottuva-dyam under a good teacher.

The following is a list of past and present players on Gottuva-dyam. In addition to men performers, there are a few women performers of this instrument. Gender has played a great influence on Carnatic music of Indian tradition. What I mean is, women performers have played a great role to the development of Carnatic music of Indian tradition.

LIST OF GOTTUVADYAM VIDVANS AND VIDUSHIS

1. Thiruvidaimaradur Srinivasa Rao was an exponent of Gottuvadyam as well as expert in rendering Ghanam Krishna Iyer's Padams. He was very much equal to late Smt. Vina Dhanam in rendering Padams.

2. Sakharama Rao was his son (Guru of Sri Semmangudi Srinivasa Iyer) was a great exponent of Gottuvadyam.

3. Mysore K. S. Narayana Iyengar, grandfather of Ravi-kiran, father of K. S. Narasimhan was a very well known Gottuvadyam player. He has made 78 rpm in 1936. He visited and learned Padams from Vina Dhanammal.

4. Doreyappa Bhagavatar, son of Panchapagesa Bhagavatar of Vadakku Vidi of Tanjore was another exponent of this instrument.

5. Sangita Kalanidhi Budalur Krishnamurthy Sastrigal was a great exponent of this instrument. He was Principal of Kalakshetra. He sang while playing Gottuvadyam. He also contributed much to the development of this instrument. His disciples are Raman of Kalakshetra, Gayathri Rajapur Kassebaum, Purushottam of Ahemadabad, K. S. Narasimhan son of Mysore Narayana Iyeangar and Usha who is at the AIR of Kozhikkodu.

6. A. Narayana Iyer disciple of Muthaiah Bhagavatar was AIR artist. His father Appa Iyer was associated with the Academy college of music.

7. Narayana Iyer's disciples Allam Koteswara Rao and his son Durga Prasad are competent players of this instrument.

8. H. S. Madan is an All India Radio artist playing Gottuvadyam.

9. Late Varahaswamy was playing at Mysore and was an artist at All India Radio, Bangalore.

10. Belakavadi Srinivasa Iyengar is playing this instrument although may not be giving public concerts, because his main performance media is vocal music.

11. Kittappa is a concert player of this instrument.

12. Mannargudi Savitri Ammal, disciple of Konukkol Vaidyalingam Pillai was a fine player of this instrument who sang while playing, She was teaching at Sri Venkateswara Music College of Tirupati. Her disciple Usha works at AIR Kozhikkodu. (Later Usha was learning from Sri Budalar Krishnamurthy Sastrigal.)

The above list indicates that the tradition of Gottuvadyam playing has been continuing and there are men and women players who were and are practising this unusual and rare instrument.

EPILOGUE

Regarding classifying instruments, one can use logic or follow tradition. For example, in the west, in classifying instruments, one would think that unfretted instruments would precede the fretted ones. This kind of logical thinking would result in putting Gottuvadyam before vina. Following tradition, which is very essential for a culture, that too Indian culture, is very much tradition bound. According to Indian tradition, fretted vina would precede non-fretted Gottuvadyam. I like to make another observation, that how theory and practice of music did not always go hand but definitely directly or indirectly influenced each other. I was told by my late Guru Sri Budalur that he was impressed by Gottuvadyam of watching Mutthaiah Bhagavatar making Thambura as a Gottuvadyam, sliding his snuff to play music, while his brother accompanying violin one octave below the principal instrument's pitch.

The idea is striking that how practical consideration of a development of an instrument differs from theory of its development. Theory and practice of music may co-exist some time but not always.

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A Perspective on Tandava and Lasya

Dr. (Miss) REKHA R. SHARMA

" The universe has its only language of gesture, it talks in the voice of pictures and dance."

— Rabindranath Tagore

The movement of the body often expresses more of the totality and the background of life than words or sounds are able to do. It is all very human. In vedic period the outline of dance was based on the high & pious theory of man's life.[1] The term dance for example means one of the most practical picturization of performing arts. Such living depiction of heart-rending effects is not possible through statues and pictures.

The natya, nritta and nritya depict the traditional evolution of Natya Shastra (dramatics). Brahma having created the natya veda,[2] gave it for the first time to acharya Bharata for performance. Bharat gave its training to the Gandharva and the Apsaras (celestial dancers) and with them, he produeed the Natyaveda in three forms of natya, nritta and nritya.[2]

Nritya can be classified into two kinds Tandava and Lasya. According to Narada Samhita Pun-Nritya (male dancing) and Stri-Nritya (female dancing) are generally known as Tandava and Lasya respectively.

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1. भारतीय संगीत का इतिहास, उमेश जोशी, पृ० 424

2. नाट्यं नृत्यं तथा नृत्तं त्रेधा तदिति कीर्तितम् ।
नाट्यं नृत्यं तथा नृत्तमग्रे शंभोः प्रयुक्तवान् ।।
संगीत रत्नाकर, नर्तनाध्याय, 3-4, अड्यार लाइब्रेरी मद्रास, 1953

Nritta is the cosmic aspect of Bharat Natyam. Its essence is Pure tāla or rhythm.[1] Nritta has two expressions-the dance of Siva or Tandava and the Dance of Parvati or Lasya. In this pure form of dance, the natya does not enter.[2] It is rather a dance for the release of pure energy.

Sharadatanaya & Dhananjaya have termed Nritta as Desi,[3] means local. The margi nritta and desi nritta, both with the difference of being sweet and turbulent are of two kinds.[4] The actions in both of them, in case sweet are termed as Lasya and if violent they are Tandava.[5]

The dance that originated from Shiva and Parvati was called Nritta Marga. Thus invented by Nataraja himself and introduced by the great sage Tandu. this turbulent male Nritta (dance) has been termed as Tandava. That originated by the Goddess Parvati and adopted by the vraja women folk, the delicate and amorous nritta has been termed as Lasya.[1] Generally every where dance

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1. नृत्तंताललयाश्रयम् । दशरूपक 1/9, मेरठ प्रकाशन, 1973

2. गात्रविक्षेपमात्रं तु सर्वाभिनयवर्जितम् । 27, संतीत रत्नाकर, नर्तनाध्याय ।

3. भाव प्रकाशन, पृ॰ 296 पं॰ 10, 18-19 तथा दशरूपक, 1/9 मार्गो देशी तथा परम् ।

4. आङ्गिकोक्त प्रकारेण नृत्तं नृत्तविदो विदुः ।
ताण्डवं लास्यमित्येतद् द्वयं द्वेधा निगद्यते ॥ सं॰ र॰, नर्तनाध्याय 28

5. मधुरोद्धतभेदेन तद् द्वयं द्विविधं पुनः ।
लास्य ताण्डव रूपेण नाटकाद्युपकारम् ॥ दशरूपक 1/10

(Nritta) is in natural liking[2] and between drama and dance, dance (Nritta) is the oldest form. We find the word Nritta (dance) mentioned even in the vedic era.[3]

Musicians describing Tandava have mentioned it to be such wherein Vira and Raudra rasas are predominant. Its body movements are stiff and energetic. In it mood expressions are depicted through four types of waist (Kati) poses called Abhanga (Still), samabhanga, (equally curved Tribhanga (tri curved) and Atibhanga (very curved). This dance is suitable for men[4] Sharadatanāya has quoted lasya nritta as sweet and the tandava as turbulent.[5]

Bharata describing the evolution of Tandava has said in his dramatics (Nātyashāstra) that Nataraja, having destroyed the yajna of Daksha Prajapati, danced tandava in that very evening with different poses of body movements (Angahāra) their withdrawals (Rechaka) and muscle's controls (Pindibandha) and then Goddess Parvati joined him in this dance with her project of Lasya nritta, In this couple dance mridanga, bheri, pātah, bhānda, dindibha. gomukha, panava, durdara etc. musical instruments, were played with rhythm and harmony.

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1. संगीत रत्नाकर, नर्तनाध्याय, 28-30

2. प्रायेण सर्वलोकस्य नृत्तमिष्ट स्वभावतः ।।
नाट्य शास्त्र (चौ०) . 4/261

3. (अ) प्रांचो अगामनृत्तये ।
ऋग्वेद - 10/18/3, 1/39/2, 2/24/9
(ब) नृत्ताय सूतं - यजुष् 30/60

4. कत्थक नटवरी नृत्य. पृ० 10

5. पुनरेतद्द्वयं द्वेधा मधुरोद्धतभेदतः ।।
मधुर लास्यमाख्यातम् उद्धतं ताण्डवं विदुः ।
भाव प्रकाशन पृ० 296, पं० 13-14, ओरियण्टल इन्स्टीयट, बडौदा, 196

Thus the dance that Siva evolved in this way combining body movement (Angahāra)[1] with their withdrawals (Rechaka) and muscle control (Pindibandha)[2], he taught it to Tandu muni with all its rules and regulations. Tandu muni thereafter propagated this dance by the name of Tandava[3] combining it with songs and musical instruments.

सृष्ट्वा भगवता दत्तस्तण्डवे मुनये तदा।
नृत्त प्रयोगः सृष्टो यः सः ताण्डव इति स्मृतः॥

Thus bestowing this (natya veda) dance knowledge to Bharata, by Tandu, the desciple of Siva the sages propagated it among humanity.

बुद्ध्वाऽथ ताण्डवं तण्डोर्मर्त्येभ्यो मुनयोऽवदन्।

Bharata his described its use for occasions of worship of deties and for the delicate expressions of amorous moods,[3] In this Vardhamanka tāla is included[4] and the use of suchichāri with bhānda musical instrument is required to accompany.[5]

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1. अङ्गहारैः स्थिरहतादिभिञ्च। संगीत रत्नाकर, नर्तनाध्याय 29 की कल्लिनाथ टीका॥

2. तस्य तादृश एव शिवलिंगाकृतिः पिण्डी बन्धः। अग्नि पुराण भाग —1 पृ० 170-71

3. तण्डुक्तमुद्धतप्रायप्रयोगं ताण्डवं मतम्। संगीत रत्नाकर 7/30

1. भारतीय नाट्य परम्परा और अभिनय दर्पण, संवर्तिका प्रकाशन, इलाहबाद, वाचस्पति गैरोला, पृ० 82 पर उद्धृत।

2. अभिनयदर्पण, आचार्य नन्दिकेश्वर कृत 5, संगीत रत्नाकर 7/6

3. नाट्य शास्त्र 4/317, 66.

4. संगीत रत्नाकर 7/29

5. तेषु सूची प्रयोक्तव्या भाण्डेन सह ताण्डवे। नाट्यशास्त्र 4/324

According to existing literature we come across Siva's Tandava nritta in seven different forms'; (i) Ananda tandava or the joyous dance (ii) Sandhya tandava is the evening (iii) Kalika Tandava is the slaying of demons of evil and ignorance (iv) Tripura tandava is the slaying of demon of Tripura (v) Samhara tandava is the dance of destruction. There are two other dances which are not the solo ones of Siva but with his consort Parvati. There are (vi) Gauri tandava dance with Gauri and (vii) Uma tandava dance with Uma.

According to other classifications tandava is of two kinds Pelabi and Vahurupa. Pelabi consists of movements of the limbs alone and is bereft of any dramatic element. Vahurupa has dramatic elements such as frequently changing of dress. In Vahurupa the dancer usually sings a song called Telena which is composed of a certain meaningless conventional words such as Ta, Na, Dir etc.

These dance forms have this significance that a singer just as, shows his skill with the use of different musical notes, so the dancer displays in them the use of his body movements. In the angahāra of dance the show of the feelings of emotion is very essential. [1]

Shiva's dance is tandava, energetic and virile.[2] The dance represents the God's fine activities viz srishty sthiti, samhara, tirobhava and anugraha. One aspect of Hinduism sees in him the supreme divinity, who reveals himself through the world, the human speech and the starry firmanent.[3]

आङ्गिकं भुवनं यस्य वाचिकं सर्ववाङ्मयम् ।
आहार्यं चन्द्रतारादि तं नुमः सात्विकं शिवम् ॥

In this sloka Siva has been compared with an actor whose means of expression or movement is gesture and posture as well as voice and costumes.

1. ब्रज की कलाओं का इतिहास, प्रभुदयाल मीतल, पृ० 46
2. Dance of India, Projesh Banerji, P. 11
3. अभिनय दर्पण 1, संगीत रत्नाकर 7/1

According to Saiva texts, Siva is conceived as the source for other principal deities. In the Siva Purana we read many times such refrains as "The three deities Brahma, Vishnu and Mahesa are born as parts of Siva'[1] Siva is the deity of destruction and regeneration, sakti of power.

The images of Siva are divided into four classes (i) The Samhara Murti (destructive aspect) (ii) Dakshina Murti (Yogic aspect) (iii) Anugraha Murti (boon giving aspect) and (iv) Nritta Murti (Dancing aspect). It has been attributed by some that Nataraja (Siva) gave expositions or one hundred and eight modes of dances covering the Angika. Vachika, Aharya and Sattvika.

Siva danced and the very first rhythm of his dance produced this universe. A most important formal and stylistic element in Indian art is the linear rhythm that characterizes practically every composition.[2] Dancing is the rhythmic physical movement prompted by feelings and emotions. By its rhythm the equilibrium of the universe is preserved.

Siva is the arch dancer of the pantheon and he is often worshipped by his followers as Nataraja or Lord of Dancers. The dance of Siva and Kali symbolizes the rhythm in the universe or the terror inspiring the whirl of the worlds.[1]

Tandava dance represents a direct cosmic activity. The eternal Becoming, informed by all pervading energy, is marvellously represented in the dance of Siva.

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1. शिव पुराण, रुद्र संहिता 16:8

2. An approach to Indian art, Niharranjan Ray, Punjab University, Chandigarh, 1574. P. 168.

1. Kama Kalpa, the Hindu ritual of love, P. Thomas, IInd ed. Bombay. P. 129.

The conception of Shiva as a cosmic dancer and actor (Nataraja.) is often to be met which in Hindu Literature. Nataraja is an exquisite study of balance and symmetry, of movement and at the same time of stillness. To Rodin it represented the highest sculptural concept of body movement known to the world.[1] The cosmic process of creation and destruction, manifestation and non-manifestation the worldy evolution and change are fundamentals in Hindu theology and Siva's dance is its depiction. In Siva who is pictured as dancing within a circle of flame, the whole world, completely caught up, dances to the same compelling rhythm of life and death.

Siva is the first dancer according to Hindu conception. A great motif in religion or art any great symbol becomes all things to all men, age after age it yields to men such treasure as they find in their own hearts.

The tandava dance of Siva with Gauri or Uma belongs to His Tamasic aspect as Bhairava or Vira Bhadra. In saiva and sakta literature this dance sometimes of Siva and others of Parvati is interpreted in a most profound and touching sense.

The male youth is by nature less capable of pouring his entire soul into rhythmical movements of his body. But one can see on the faces of even quite simple couples that a deep seriousaess and a holy unawareness of self is effected among both sexes by the dance. It is really God who leads the chorus.

If the sound of 'i' is removed from Siva then it becomes 'Sava,' meaning the corpse. The idea behind it is this that without energy there would be no pulsation of life in sava. Henerich Ziger has also dealt with it:[1]

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2. Indian Dances, Their History and Growth, Rina Singha Reginald Massey, Faber and Faber, London, 1967, P. 32.

1. Myths and symbols in Indian Art & Civilization, ed. Josef compbell, New York 1953, p. 206.

The Indian artist has revealed the continuous company and oneness of Siva and Sakti (energy) through the media of Uma-Maheshwara, Gaurisvara, Ardhanarisvara etc.[1]

This is the reason why the place that woman occupies in this world is derived from man. She is capable of enveloping the whole stage with melody giving the audience a feeling of untold ecstasy and appreciation of the meaning of life.

This delicate and amorous dance evolved by the Goddess Parvati was termed as Lasya.[2] Its main melody is the love sentiment. In the lasya of the sensuous damsel love actions and body movements of its parts along with graceful foot work, are predominently displayed. as described in Nritya Pārijaata :

यौवनश्री विलासिन्यः कामभावविचक्षणां ।
पदंगहारवैदध्यातु कुर्चुलास्मदीरितं ॥

Shivram Apte has described the lasya as that very dance wherein, love sentiments with different gestures and body movements are depicted.[3]

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1. रुद्रेणेदमुमाकृतव्यतिकरे स्वांगे विभक्तं द्विधा । मालविकाग्निमित्रम् 1/4

2. (अ) लास्यमस्याग्रत: प्रीत्या पार्वत्या समदीदृशत् ।
संगीत रत्नाकर 7/6, अभिनय दर्पण 4

(ब) नाट्य शास्त्र, 4/265-266.

3. संस्कृत हिन्दी कोष, वामन शिवराम आप्टे, मोती लाल वनारसी दास 1973 पृ० 877.

Universal mother Parvati, due to an attachment with Bharata remembered lasya and gave its performance.[1] It is alleged that Goddess Parvati taught this dance to Usha, the daughter of Bana Usha thereafter taught this to the gopies of Dvarakapuri and they after learning it taught to the women of other places. Thus its tradition continued. [2] It is therefore evident that the Dance that Lord Krishna performed with Gopies was the lasya form. This is a delicate dance dominant with love sentiments.[3] Its performance comprises three forms Vishama, Vikata and Laghu,[4] In it body movements are delicate and the hand gestures are performed from right to left. Its music is sweet.[5] Thus Lasya is that element of dance which is graceful and delicate and expresses emotions at a gentle level.

Bharata, Sardatanaya & Visvanatha have deciphered the following ten parts of lasya, Gayapada. Sthitapadya. Pushpagandika, Aaseena, Prachedaka, Sendhava, Trigunaka, Dvigudhaka, Uttamotaka, Uktaprayukta.[1] But Asokamalla has quoted twelve parts in his Nrityadhyaya.[2] They are generally based on the moods of the heros, heroine and are usually of the use of love sentiments.

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1. रेचकैरंगहारैश्य नृत्यंतं वीक्ष्य शंकरम् ।
   सुकुमारप्रयोगेण नृत्यंती चैव पार्वतीम् ॥ नाट्यशास्त्र 4/57
2. संगीत रत्नाकर 7/8
3. लास्यं तु सुकुमराङ्गं मकरध्वजवर्धनम् । वही 7/30
4. वही 7/31
5. काव्यकला तथा अन्य निबन्ध, पृ. 67.

1. (अ) नाट्य शास्त्र (चौ०) 20/136 - 153.
   (ब) भाव प्रकाशन पृ० 297 पं० ॥
   (स) साहित्यदर्पण, 6/212-223
2. नृत्याध्याय, 1490 - 1512., ओरियण्टल इन्स्टीट्यूट बडौदा ।

Laya is divided into two parts chhurita and yauvata. The dance of the hero and heroine in a representation exciting love, including sentiment, passion etc bears the appellation of shurita or chhurita. The extremely graceful dance of dancing girls accompanied with various games, some movements the magic to charm and bewitch is entitled yauvata.[3]

Bharata has elaborated the difference between lasya and tandava that the part of acting that is concerned with the prayers of deities should be used with turbulent body movements of Maheshvara. In lasya the songs connected with the love sentiments of man and woman should be with the dance propounded by Devi with delicate & sweet body movements.[4] Abhinavagupta explaining it, has said that Parvati got satisfaction with lasya and Siva was pleased by tandava along with his disciples. Hence tandava was a male dance and lasya was female.

The author of Bhāva Prakasana says that in sweet melody and form delicate body movements, lasya dance is produced in Kaishiki Vritti with songs. Tandava is composed from violent or turbulent body rhythm. Its vritti is Aarabhati.[2]

Siva is the symbol of universal consciousness of vibrating life in atoms. This is the sole basic encouraging Siva divinity of the universe composed of the five elements : wāter, air, earth, space and the fire.

Tandava and Lasya, the symbols of Shiva and Shivā are manifestations of Matter and Energy. Ta of tandav and La of lasya, together form the world Tala[3] meaning the rhythm. Therefore Siva

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3. Dance of India, Projesh Banerji, Allahabad 1956 p. 30.
4. देवस्तुल्याश्रयकृतं यदंग तु भवेदधं । नाट्य शास्त्र, 4/317-18.

1. अभिनव भारती (ग ० ओ० सी०) पृ० 175.
2. भाव प्रकाशन पृ० 296 पं०. 20 - 22
   पृ० 297 पं० 1, 45
3. शिवशक्ति समायोगात्तालनामाभिधीयते, भरतकोष, पृ० 8.

and Siva, together with their symbols of tandav and lasya, infuse all pervading movement in this world. They are the embodiment of music also specially of Tala or timing in music.

The great movement of death and life is imitated and made dependable in the tandav and lasya." Thus one attains the power that resides in the surrounding world by dancing.[1] Every movement of the world is rhythmically ordered. The same principle reigns in the dance as in the cosmos.

The cosmic meaning of the dance is not a secondary speculation but has existed from the beginning. For this reason the psychology of the dance brings us with no abrupt transition. to its metaphysics.

Rhythm literary sweeps everything along and transfers itself to everything that comes under its influence.

In dance, rhythm of life and Labour & Machinery are well balanced novel and carry the modern atmosphere at the same time full of aesthetical beauty. This tandav and lasya are not only aspect of life they are the harmony of both beauty & truth which expresses the totality of life and religion.

Dance is indeed the ordered movement. The ordered movements awaken the awareness of a background to life, generates a certain power which is fixed, controlled and concentrated by the rhythm. Therein lies the religious significance of the art of dances.

In the dance shines the recognition of God, himself moving and thereby moving the world. The movement of the body is here so spiritulized every nuance of spreading fingers and moving the arms becomes so much an expression of the movement of the soul and every movement of the soul is so much a step in the great progress of man to, from and in God, we must speak of a complete harmony.

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1. Sacred & Profane beauty, Gerardus Van Ier Leeuw, London 1963, p-20.

It is godlike ecstasy of liberation from the restless activity of the mind and the senses which are the veils of all reality transparent only when we are at peace with ourselves.[1] The art of dance possesses the quality of uniting mankind, establishes a bond of friendship, cordiality and brotherhood and probably international intergra tion.[2]

Identifying this dance with Lord Siva, the bestower of all blessings, the flame of Truth, Beauty and Goodness has lustred. The primitive form of dance has flourished in the tandava of Shiva- From the sound of Sankara's damaru,Sankrit alphabet emerged and they in fourteen sutras[3] are the result of living imagination of his dance. The echo of his damaru's sound established the utility of speech that ultimately created all sastras (literature).[1]

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1. Mirror of Gesture, A.K. Coomarswamy, New Delhi 1977 P.9.
2, Erotica in Indian Dance, Projesh Banerji, Cosmo Publications, New Delhi 1983. p. 7.

3. नृत्तावसाने नटराजराजोनिनाद ढक्कां नवपंचवारम् ।
उद्धर्तुंकामः सनकादि सिद्धान् एतद्विमर्शे शिक्सूत्रजालम् ।।
— काशिका, आचार्य नन्दिकेश्वर ।

1. इदमन्धन्तमः कृत्स्नं जायते भुवनत्रयम्।

यदि शब्दाद्धवयं ज्योतिर ासंसारान्न दीप्यते ।।
— काव्यादर्श, दण्डी 1/4.

Folk Songs in Karnataka

Dr. JOSEF KUCKERTZ

Some of you may remember that I attended the 55th Conference of the Music Academy, December 1981. to introduce six students of Comparative Musicology at the Free University of Berlin as far as I could into the musical life of South India. When the Conference was over, we proceeded via Kanchipuram, Kumbakonam, Tiruchchi and Pudukkottai to Madurai. Mysore and Bangalore visiting temples and others places where we saw sculptures and paintings related to music as well as musical instruments of the past. From Bangalore, we made excursions to the area of Hassan in the West and Hospeṭ in the North of Karnāṭaka's capital where we collected folk music at several villages. The Kannada Sahitya Parishat Bangalore kindly provided us with a guide for each tour, and by their help, our work became quite successful. At the villages Nallūru and Ānekere near Hassan, we recorded *kolāṭa* and other songs for the *saṁkrānti* festival, narrative sōngs called *tambūri-pada* with respect to the string instrument used for accompaniment, *bhajans* sung by a group of devotees, and instrumental music played in a procession with huge mask characters. The villages Amarāvati, Haḍigalli and Bachigondanahalli in the vicinity of Hospeṭ offered us old and modern *gī-pada* songs, women's songs called *sōbāne*, *bayalāṭa* music for dances in the open air, songs of mohammedans known as *aledahejji*, religious songs named *chaudikimela*, again *bhajans*, and children's songs. I would like to show you a few examples from this collection and to tell you what we learnt from them.

Let me start with *kolāta* and other songs for *saṃkrānti*, the first folk songs recorded during our excursion. Of all pieces. they have the most simple melodies. Our guide had informed the head of the village Nallūru in advance, and thus the people were prepared to perform several of the respective songs and dances during daytime. This performance took place-as usual-in front of the village-temple. At the beginning, eight men with sticks in their hands formed a single line. Four of them worc *gejjai* anklebells,

Soon two musicians came to the spot, one playing the *tamadi* drum, the other one beating small cymbals. At this moment, the men started singing, and they walked about in small steps, forming circles and other choreographic figures. Unfortunately we could not get the words of the songs, but our guide caught the first line of each piece, and these lines suggest that the songs refer mainly to the fate of the village, sometimes using mythological stories as allegories.

There are songs which speak without much ado about the wants of the people, and one of them says in its first line : "This village, that village, all villages do not have water. Please listen to the music; the pictures show snapshots of the dance.

EXAMPLE 1a - āvūru īvūru

Situation and music may be familiar to many of you, but for us as foreigners it is remarkable that even today any lack of vital necessities does not lead to an outcry but to songs with poetic words and fine – if even simple - melodic lines. The melody just presented is based on a formula within the range of a forth, repeated many times with little variation. Several other songs are built upon the same formula, and so it will be the words which give each song its identity. Only one of the recorded songs deviates from this formula by adding one degree below its basic tone. The first line of this song may be translated as : "The sticks for *kolāṭa* are not ordinary wooden ones, but they are adorned with jewels."

EXAMPLE 1b - kolukole

The series of dance songs performed for us at Nallūru was closed with three pieces of a type called *raṅgana-kuṇita* or *suggi-kuṇita*. If we understand *raṅga* as dancing, acting and singing, *kuṇita* or *kuṇaṭa* likewise as dancing, but *suggi* as plenty or harvest, it becomes evident that these songs are understood as a praise of the gods and a prayer for a good harvest in the year to come. We were told at Nallūru that *suggikuṇita* is danced by men of several villages assembling at one place. The day for this celebration is fixed by the villagers themselves, usually in April, and the dance is performed at night around a fire.

It is a pity that we do again not have the words of the song, but I will briefly mention what we saw on the spot : The same eight men as before acted as dancers, and their steps were in exact accordance with the rhythm of the drum. But they turned about their own axis, went now ahead now back. Sometimes they uttered loud cries, bent their upper body, righted themselves again and raised the hands above their head. They held a cloth in their right hands and we were told, that they should have worn dhotis.

The cries can well be heard from the recording, already in the beginning when the drum is still silent. These cries sound as praise and prayer at once - even in the demonstration for our recording. They shall be more expressive at the festival itself.

EXAMPLE 1c - rājamuḍia belakalli.

This strong melody is based on another formula than the first two pieces, and it moves in the frame of one fifth. Words and meaning as well as the atmosphere of the festival give the dance and song its power, and the final result of it, blessing of men by the gods, should serve the whole community.

Being only one day in this village, we did not have time enough to search for folk songs alive in families or small groups. But the day of our visit. January 14th 1982, apparently belonged to a festive time. A stage was erected in the middle of the street where scenes of the Mahābhārata were performed at night. The picture shows the stage, in front of which all inhabitants may have gathered. In the early evening, when the stage was still under construction, two singers from the near-by village Kavalahosūru came to Nallūru. They called themselves *tamburidasaru*, one playing the string instrument *tamburi* and the hand clapper *cittika*, the other one beating the frame drum *kañiiri* to accompany their songs. Usually peasants, they chose music as an additional profession. They learnt the music from their father, who was already a professional singer in the rural area. At present, the *tamburidasaru*-brothers are frequently invited by families in the villages near Hassan to entertain their audiences by songs end narrations. We recorded three songs of this group in a bigger room of a private house which was packed full during performance. The words which were kindly written

down and translated for us by Mrs. Gauri Manohar from Bangalore reveal the first song as a story from Hindu mythology narrated according to village customs. It says at the outset that the abode of Śiva is heaven, the place of his chariot, the bull, is earth, and that Gauri was born on earth as the daughter of Dhanvantari, the god's physician. When Gauri attains puberty in her twelfth year· she has a conversation with her father about selecting a bridegroom. Father explains the boys one by one with respect to their castes, but Gauri rejects all of them. The castes mentioned in the song are Śivabhakta or Lingayat, the merchant caste, the Brahmins, and the farmers caste. Sinee Gauri does not accept, father asks her whom she would like to join, and she replies : "There is a city called Siddapaṭṭana towards the West. A monastery in this town is called Śivagange, and it encloses another monastery named Lingaśrimatha, There is a monk in that monastery. Oh my father, please perform my wedding with him." Father warns her, that the monk is old, has no plate to eat but only mud vessels; no bed to sleep but only tiger skin; no niceties like a good house and clothing except *vibhūti*, the sacred powder. Gauri, however, remains with her intention and thus father leaves her free to go anywhere she pleases. After that Gauri went to the forest, did severe penance standing on sharp-edged stones and prayed for Lord Śiva. He appeared at last blessed her and took her hand in marriage.

EXAMPLE 2a - dēvendraniruvudē

It will hardly be possible to regard this song as being akin to Carnatic music as we hear it in concerts today; the singers do surely not realize rāga or tāla. However, the melody has a shape like that of many pieces in *gī-pada* or *lāvaṇī* and similar types of rural songs in Karnāṭaka. Musical form, metrical organization and drum accompaniment fit also in this repertory. The same passes for the two other songs of the *tamburidasaru*. In one of them, the singers call upon a man to invite his married sister for celebrating Dipāvai in the house of her parents, while the other one accuses Kaliyuga, the present time, for becoming more and more bad. It then narrates the story of a lady who got children and raised them well. While her last child was still young, her husband who was a soldier received a letter that he had to go to the battlefield. Soon as the

man had left tho house, his wife put on stylish clothes, dressed her hair, started dancing and singing. She met her lover, who also was a soldier, and asked him to come to her in the evening.

The music to these words is not far from the previous example. But this piece reminds me in a way to *povāḍā*, the folk ballad about heroes, sordiers and wise men, sometimes linking their deeds with present political situations. As far as we know, *povāḍā* spread, perhaps with the army-in the West and North of India, particularly in Maharashtra, and the story just mentioned belongs to the sphere of soldiers. Like the story, the melody with its many tone repetitions and glides brings the piece closer to *povāḍā* too. Now let us listen to the music for a while.

EXAMPLE 2b - kaliyuga

Quite another corner of folk music in Karnāṭaka is found in *sōbāne* songs as performed by small groups of women. The word *sōbāne*, derived from Sanskrit *śobhana* meaning brilliant or splendid as well as anything auspicious. is uttered in many of these songs, and in their contexts, singers and local audiences understand it as "let good prevail". So we may expect songs with polished words and smooth melodies, but the singers have sometimes harsh voices and convey a feeling of tension. This is the case with the pieces which we recorded at Haḍigalli near Hospeṭ from a group of four Harijan women at the age of 50 to 60 years. Two of them sang the melody line by line; the other two added a drone with the word *sōbāne* at the end of each line to support the melody. One of their songs was addressed to Hanuman.

EXAMPLE 3 - bandimela, sōbāne

Apparently this is only one way of singing *sōbāne*, perhaps the most genuine one with respect to the drone. The melody having the range of one third in the first part of the song goes later on up to a fifth, but it is all the time performed line by line. Another group of *sōbāne* singers recorded at Amarāvati near Hospeṭ differed from that at Haḍigalli to some extent. The group was formed by five women at the age of 40 to 50 years. Their voices gave fresh sounds, and their melodies went to the range of a sixth. When we came for recording, they sang first some lines of a piece addressed

to Hanuman followed by one song for a festivity when a girl attains her age of puberty, another one speaking to an astrologer who is asked by a mother about the prospective bridegroom of her daughter. At the end, the group sang a *kōlu-pada,* and since *kōlu* means "stick", we may assume that this piece is an adaptation of a stick dance. The words refer to a king named Śivappa who was standing on his terrace and saw the beautiful girl Rukmini-rēmakka He called her through someone else and made arrangements to keep (or marry) her. Since the song is not complete, the context is doubtful, but its performance at marriages can well be realized. Right from the beginning, one gets a good impression of the music.

EXAMPLE 4 - rōḍigēsvarana, sōbāne

Here the chorus is divided into two parts singing always the same melody alternately. We do not hear a drone with the word *sōbāne,* and this may once again indicate that the song was taken over from a repertory of stick dances, similar perhaps to the first examples of my series. But the piece fits well into *sōbāne* style-or it marks the point of transition into another way of singing by these women, be it in other groups or alone at home.

This assumption is supported by the fact that the main singer of the *sōbāne* group joined in a chorus of two men and two women who performed *chaudiki mela* later on. "*Chaudiki*" is the name of the plucked drum played by the soloist, as shown in the picture. Each of the other singers held an Ektar in hands, but only one of them was plucked. While the soloist exposed each melodic portion, the second singer supported or continued his part, and the women joined in the *dhruva* repeated each time when a series of lines came to an end.

Only songs to Ellammā were sung by this group, and the singers were called *jogatis.* Perhaps the word refers to the women only, since *jogatis* are female devotees of the mother goddesses Huligayammā and Ellammā, who celebrate ceremonies on Friday and Tuesday. Surely the songs we recorded are performed during these ceremonies. Let us listen to one of them, translated by the word : „'Oh compassionate Ellammā, I don't see any equal to you on this earth. You have filled the whole cosmos as one soul-how can I tell about your wonders?" And the hymn ends by saying:

"You have been born on earth in the form of Sītā and destroyed all demon families in war having built the great bridge with monkey friends".

EXAMPLE 5 - sariyagāṇenu, chaudiki-mela

Since the melody moves mainly within a sixth, reduced to a fifth in the *dhruvas*, it may be compared to the *tambūri-pada* as given earlier. Its shape may rather have some similarities to *gī-pada* or *lāvanī*, and the participation of women in the group seems to reflect an element otherwise found in *vāghyā-murali* and *gōndhaḷ* of Maharashtra. But if we return to the words, we have to be careful with our view to music alone : *Chaudiki-mela* is not meant for god Khaṇḍōbā, but for goddess Ellammā, and the identity of the song ests perhaps more on the words than on the music.

This statement may also be valid for the next two types of song *bayalāṭa* and *aledahejji*. We recorded them at Haḍigalli, just after presentation of *sōbāne*, when the women had gone home. Here we met with another type of music, which may remind you to *terukkū ttn* the street play of Tamilnādu. In fact, *bayalāṭa* is a dance with music in the open air where the 24 dancers move in a circle round an elevated centre resting on four poles. Strings are fastened at the top, and each dancer takes one string in his hands. While dancing the strings entangle and reentangle again.

We did not see the dance but recorded the music at the inspection bungalow of Haḍigalli. Eight men formed the group, one being the main singer, four chorus singers with cymbals in their hands and three musicians playing Harmonium, Shahnai and Maddalam respectively. All members of the group are non-professionals, working normally as shepherds, goldsmith, carpenter etc The contents of their songs include religious as well as mundane or personal topics. When they sang for us, they recited first a piece on Śiva. The third one was a love song which says : "My lady has come from her town. Come and receive her without talking anything bad. 'Perhaps there are words of a man to his first wife about the second wife.

EXAMPLE 6a - tande–ūrinda, bayalāṭa

While talking with musicians and listeners at Hadigalli we learn that *bayalāṭa* melodies are sometimes in a rāga. They mentioned Ānandabhairavi for one piece, Bhīmpalāsi for another one. According to the words it seems to be incomplete, saying only : "Oh beautiful woman, have you been cheated in this world by someone? Have you got disappointed?"

EXAMPLE 6b - mōsavāyte, bayalāṭa

There is not much variation in this melody, but the tona arrangement of the Hindustani-rāga Bhīmpalāsi can be discovered from its shape. So we should take this music as intermediate between folk theatre and the artistic repertory in the North or South of India. The metrical organization–like *rūpaka–tāla* in the last. *miśra-cāpu-tāla* in the previous piece-may be an additional argument, but *chaudiki-mela* had already such arrangements. Thus we realize that there is generally a more extended interchange between artistic and folk music in the realm of measure and drumming than in melodies.

While *bayalāṭa* reflects artistic music, *aledahejji* sung by muslim groups is far from it. A connection between both the types is given by the fact that the instrumentalists who first played with the *bayalāṭa* group joined afterwards the singers of *aledahejji*. However, they only aceompany their melodies which differ considerably from *bayalāṭa*.

Usually, *aledaheiji* is performed in the month of Moḥararm when muslims of Shiate confession mourn for the dead of 'Alī their first Imām, in the plains of Karbelā near Bagdad. The words speak about heroes and saints, warriors and warfare, and-perhaps disapprovingly-about Hindu gods. According to the name *aledahejji* lit. "steps for making fire", the songs may unit and possibly excite the assembly of devotees. One example to get an impression of the music may be suffieient. The words read as follows : "A prominent person-god or king-is going every day on the street in his chariot along with his followers, and there will be a different

instrumental music along with the procession every day. That prominent person is going on an elephant in the procession on Friday. The sounds of drums and string instruments have become more. Anklets on the feet of dancers make sound at every step."

EXAMPLE 7 - horaṭitu, aledahejji

The way of performance in a chorus led by soloists remind us of *bhajan* songs known from all over India. I shall bring a *bhajan* at the end of my paper, but before that I have to mention two other types of our collection, and these on *gi-pada* and children's songs *Gi-padā* was performed for us by a group from Belgaum engaged to visit Amarāvati near Hospeṭ by one of our local guides. The group was registered at the Government, and is went round one week per month to sing about family planning, agriculture and politics in addition to traditional songs. The music was fine; it is skipped over here only since it was in a style widely known in Karnāṭaka and Maharashtra. We dit not learn mucht from it about the local folk music of Hassan or Hospeṭ. Likewise children's songs which we collected at the school of Bachigondana-halli : they were sung from books, and thus we should also expect them to be commonly known in Karnāṭaka.

With respect to the examples presented we can say that *kolāṭa* and *sōbāne* belong to special occasions and festivities of village communities, while the *tambūridasaru* are invited by families to perform their songs for entertainment and perhaps edification. *Bayalāṭa* is a theatrical type of music reflecting high artistic elements while *chaudiki-mela, aledahejji* and *bhajan* are practised by different groups of religious devotees. Everywhere the words are important, and the music has to support and adorn them. sometimes to deepen the emotion in accordance with the content of a song. While doing research, the position of single songs and song types within the repertory of an area should first become clear. If we now look at these songs or types of songs from outside, in a comparative way so to speak the differences diminish and the similarities become more evident. From this point of view we should first mention that all this music is based on one single melodic line even if a chorus joins

in and instruments are added for accompaniment; second, that all melodic lines rest upon one basic tone whether they go up to a fifth, a sixth, or an octave, or move freely around it in unlimited arches; third, that in pieces regulated by musical metre the beats are clearly counted or perceived if not kept present by hand clapping or a stroke on instruments; and fourth, that drumming is highly appreciated as an accompaniment respecting always the pulse of a piece but frequently crossing the counted beats. These criteria may also be applicable to the artistic music in the South and North of India but - kept together - hardly to the music of the Middle East, South East or East Asia, not to speak of Africa or Europe. So we see Indian music as a unit, divided, however, into many styles or types to serve all human beings and occasions requiring them. *Bhajan* singing is one - or perhaps a whole bunch - of these types; it conveys religious ideas to many devotees while musically being a common property of India. In this way we may listen to the last piece, a *bhajan* appealing to a devotee to serve the 'Guru' and achieve liberation since life is not permanent and worldly goods are frail.

Book Reviews

THE POETRY OF TYAGARAJA

TYAGARAJU KAVITVAMU : (A critical estimate of Tyagaraja's Poetry). By Dr. S. Samantakamani. Published by the Author. Copies from Mrs. G. Suseela. 52, Perianna Mudali Street, Seven Wells, Madras-600 001. 344 pages. Price Rs. 45/-

If Tyagaraja had not been the versatile musical genius he was, but had presented his compositions to the world purely as devotional or didactic songs, would he still enjoy the same reputation he does today in the realm of Karnatic music ? Had his pieces not been such marvels of coalescence of art music and melodic richness but were mere hymns clothed in simple but lilting melodies (like his Utsava Sampradaya kritis and Divya Nama kirtanas), would he yet be deemed eligible for the plaee of honour he occupies in the music world? The answer to both these questions is in the affirmative. Tyagaraja was first and foremost a music composer and a creator of new expressions and forms in art music but the fact that he was also a competent poet and a master of felicitous expression has added great charm to his compositions and made them virtually 'poems set to music'. He is often referred to as the 'tone poet of Tiruvaiyaru'. Tyagaraja's kritis are rightly renowned for their poetic excellence, sublimity of thought and unsurpassed Yati and prasa (caesura and alliteration) beauties not found in the musical compositions of any other Indian composer.

But, as Dr. Ramachandra Choudari has pointed out in his felicitation, there are many who ask "Was Tyagaraja a poet ? We thought he was only a composer of kritis". Most musicians who learn the kritis from Tyagaraja's two musical plays 'Prahlada Bhakti Vijayam' and 'Nowka Charitram' do not bother to read or sing the padyams which really show the merit of his poetry. It was, therefore, a happy idea that Ms. Samanthakamani deeided to

do research on the poetry of Tyagaraja and her Doctoral Thesis now published has come as a boon to devotees and admirers of the saint composer.

The book starts with a brief biography of Tyagaraja, the ambience of his period and his contemporaries. From the next chapter onwards a regular appraisal of Tyagaraja's two musical dramas is made with a fund of information. While dealing with the 'Nowka Charitram' the author quotes from the Yoga Sastra and Hathayoga Dipika and also relevant slokas from the Bhagavadgita. She has rightly pointed out that the language of musical compositions like the kriti differs widely from the idiom used in prabandhas and this is evident from a study of the kritis and the padyams of Tyagaraja side by side. Tyagaraja himself has spelt out the, grammar of the kriti style in his 'Sogasuga' as consisting of 'yati visrama, sadbhakti, virati, draksha rasa, nava rasa yuta'.

From the existing scanty biographies of Tyagaraja we are unable to decide how much of Telugu literature he had studied in his youth, He lived in a Tamil area and is stated to have studied Sanskrit in the local Raja Pathasala at Tiruvaiyaru. His only source of knowledge of Telugu literature was his father Rama Brahmam who was a Ramayana scholar. One cannot, therefore; clearly say whether Tyagaraja was exposed to Telugu classics like the Amuktamalyada, Sringara Naishadamu. Vasu Charitra, Manu Charitra etc. But he had Potana Bhagavatamu as his parayana grantha and there is ample evidence to show that he was greatly influenced by the style of Potana. He had as his model Bhadrachala Ramadasa for whom he had so much respect that he mentions him in no less than four kritis. It is also doubtful if the kritis of Tallapakkam Annamacharya were known in the Tanjore area during Tyagaraja's time. Only one kriti of Chinnayya 'Namojalakimpa' (Yadukulakambhoji-Jhampa) was being sung by bhajana goshtis basides the Todaya mangalam attributed to Annamacharya.

But the songs of Purandara Dasa were popular at that time and Tulaja cites some suladis in his 'Sangita Saramrita' for raga

lakshana. Tyagaraja was deeply influenced by Purandara Dasa on the sahitya side and nearly twenty of his kritis sound like Telugu translations of the Kannada original. He was no doubt influenced by Narayana Tirtha and his 'Krishna Lila Tarangini'. These facts are discussed by Samanthakamani in detail at the appropriate places.

The 'Prahlada bhakti vijayamu' has been taken up for a detailed examination and Tyagaraja's mastery over the Yakshagana format established with suitable examples. His depiction of characters, his command over Telugu metres like Sisa padyam, Kanda padyam, Utpala mala, Champaka mala etc., dhvani maryada and the deities figuring in the story have been discussed in full. A similar presentation has been made of his kritis in general and the Utsava Sampradaya and Divya Nama kritis in particular.

Discussing the 'Bhasha svarupamu' of the kritis of Tyagaraja, the author has rightly pointed out that the vyavahari bhasha used by him bears the influence of his stay in a Tamil area and some phrases used by him may sound strange to Telugu ears. She has given more than a hundred examples of such expressions.

Later chapters on Chhando-vyakarana viseshamulu, kirtanamula lakshanamulu, vaggeyakara lakshanamu, Tyagaraja's nada yoga siddhi, and the place of Tyagaraja in the sphere of Telugu literature contain a wealth of material placed before the music world for the first time. The author has spared no pains to study each and every facet of Tyagaraja and present it in a most scholarly manner. The music world should be grateful to her for her labour of love and the enormous effort put in by her to study all the available literature on her subject and present it in the present form, thus making her book a treasure to cherish.

T. S. PARTHASARATHY

Sanskrit

SRI KRISHNA LELLA TARANGINI : By Narayana Tirtha Volume I. Sanskrit text with transliteration, translation and notes in English. By B. Natarajan, Pp. 538, Rs. 360. Copies from Mudgala Trust. 'Kaveri,' 12. Fourth Cross Street, Ramakrishna Nagar, Madras 600 028.

About three centuries ago a lonely ascetic from the Andhra country walked into the heart of Chola Desa and settled down at Varahur, one of the most cultured villages in the Thanjavur District. His saintliness and erudition made the local Brahmins accept him as their preceptor. Although a staunch Advaitin by birth, Narayana Tirtha soon established a bhajana sampradaya. organised festivals, wrote a monumental and evergreen lyric sequence, the 'Krishna Leela Tarangini' and had it staged by the residents. He blazed a trail of devotional activity which spread throughout the Kaveri delta and came to be known as the Nama siddhanta cult.

It is really surprising that no translation of this classic, comparable to Jayadeva's Gita Govindam from all angles, had been attempted in either Tamil or English so far. Only recently an edition with an excellent Tamil commentary by Sri V. S. V. Guruswamy Sastrigal of Varahur was published by a Trust.

B. Natarajan, the author of the volume under notice, comes from a scholarly family known for its wholehearted dedication to scientific and systematic historical research. The patriarch of the family was S. R Balasubrahmanyam, an internationally known authority on Chola art and architecture. He and his three sons have through their family concern, the Mudgala Trust been publishing works of lasting value.

There is a plethora of literature on the life and times of Narayana Tirtha written by more than a dozen eminent scholars. As the saint spent the earlier part of his life in the Andhra country and the second half in the Tamil Nadu area, there are conflicting

views regarding his place of birth, his orginal name, his date and his guru, Mr. Natarajan appears to have studied every work written on the subject in English, Tamil and Telugu and has cogently presented the views of those writers with illuminating notes of his own. The introduction, which runs to 245 pages, is itself a thesis of great research value. As Narayana Tirtha lived in Tamilnadu during the time of a fusion of three cultures, Tamil. Telugu and Marathi, the author has done well in devoting the whole of the fitst chapter to this subject before taking up the life and works of the Tirtha.

The fact that a number of works other than the 'Krishna Leela Tarangini' are attributed to Narayana Tirtha has made some scholars venture a suggestion that there were perhaps more than one author of that name. The works include a Telugu drama called Parija tapaharana Nataka, another work on Purva Mimamsa, Haribhakti Sudharnava and Sandilya Sutra Vritti. In fact, Guruswamy Sastrigal of Varahur has published a work called Panchikarana Vartika Vivarana Deepika attributed to Narayana Tirtha. The author has discussed these and other relevant subjects in great detail thus making the work complete in itself.

Narayana Tirtha was also closely associated with the Bhagavata Mela tradition and Siddhendra Yogi, the trend—setter for Kuchipudi dance, was one of his disciples. The Tirtha must have visited Melattur which had already been gifted away to Andhra. Brahmins during the reigin of Achyutappa Nayak (1577-1614). Based on this and other references. the author has concluded that Narayana Tirtha probably lived between 1675 and 1745 A.D.

The scholarly introduction is followed by the orginal and an exceedingly lucid English translation of the first six Tarangams of the Tarangini. The Sanskrit text has been printed in elegany Devanagari script and the translation is replete with explanatory notes. The printing and get up of the book are of the highest standard.

T. S. PARTHASARATHY

PHILOSOPHY IN INDIAN MUSIC : by Hiren Bose. Rupa & Co., 15 Bankim Chatterjee Street, Calcutta 700 073. Price Rs. 60.

Hiren Bose (1903-1987) was a multi-faceted personality having been a Sanskrit scholar, researcher in music, lyric writer and poet. He belonged to the Lucknow gharana of Hindustani music and had a profound knowledge of classical music. His approach to music was philosophical and he believed that music was not a mere art but a path to obtain salvation. With this objective in mind he has written seven chapters entitled Sa, Ri, Ga, Ma, Pa, Dha, Ni with two appendices one dealing with astrology in music and the other on medicine in music.

The theory that Nada or musical sound emanates from the Brahma Granthi and is produced by a combination of Prana and fire is expounded by Sarngadeva even in the very first sloka of his magnum opus Sangita Ratnakara. This theory is developed by Tyagaraja in his kriti Swara Raga Sudha and others. Hiren Bose, the author further expands the idea by quotations from the Yoga Sastra, Sankhya philosophy and similar disciplines. The book proceeds on these lines and deals with the Kundalini Sakti and others mystic sources of coiled energy in the body. In the chapter on Radha and Krishna the author states that Radha represents the Kundalini and Krishna, the wisdom. This chapter also contains a diagram to illustrate these facts. The author concludes that only music can lead us to the path of liberation which is a statement emphasized by Tyagaraja in many kritis as he was also brought up in this tradition. The first appendix deals with astrology in music in which the author quotes the views of Western scientists. The author was also a Homoeopathic physician of distinction and in the second appendix entitled 'Medicine in music he correlates the views of Dr. Schuessler of Germany regarding the 12 notes of the gamut reverberating the 12 main tissues of the human body.

Many statements made in the book are abstruse in character but as the author quotes relevant textual authority for his conclusions, the book will be found useful by readers who prefer the philosophical approach to Indian Music. The get up of the hook is excellent.

T.S.P.

MRIDANGA PATAMURAI by Mylattoor V. Swamy Iyer. Published by Annamalai Uuiversity. Price Rs. 20.

For generations Carnatic music, both vocal and instrumental, used to be learnt in the Gurukula method and there was hardly any need for books. When courses were introduced in universities and colleges. a need for text books arose to enable students to improve their knowledge of the art even after the completion of the courses. In the mridangam field great masters like Mangudi Dorairaja Iyer and Mylattoor Swami Iyer wrote excellent treatises to meet this demand.

Swami Iyer, a relative and disciple of Mylattoor Krishna Iyer, served the Annamalai University as mridangam professor for nearly three decades. The book under notice has been designed to suit a four year course and takes the student step by step to the advanced level. All important information about the mridangam and how each tala is to be played have been clearly explained and jatis have been printed clearly.

Some knowledge of theory is also expected from the students and the author has explained full chapu, half chapu, gumkara, the angas of talas and other teehnical details. Pada garbham is the place where the tala joins the kriti and the correct method of doing so has been indicated.

The fourth year course is an advanced one and in one chapter the author has dealt with tirmana jatis, tattakara, chitranatya jati & simhanandana jati. Aksharas have been furnished for four, eight and twelve avartanams.

Swami Iyer's long experience as a teacher can be seen on every page of the book. Short biographies of mridangam maestros of t e part like Narayanaswami Appa, Tukaram, Azhaganambi Pillai and Palani Krishna Iyer have been included. The book will be found useful not only by students but also by laya vidwans.

T.S.P.

TIRU ARUTPA ISAI MALAI : Music composed by T. M Tyagarajan. Edited by Dr. N Mahalingam. Published by Ramalingar Pani Manram, 101, Anna Salai, Guindy, Madras-600 032 Price Rs. 30.

Ramalinga Swamigal (1823-1874) was, like Tirumular and Tayumanavar, one of the mystic poets in Tamil. Even as a boy he became a master of Tamil literature without formal schooling. His output of poems and prose works is prodigious and thousands of verses written by him are known as Arutpa, a shining monument of religious devotion, spiritual insight and poetic skill.

From the early years of this century, his verses became popular in Karnatic music and were being sung mostly as ragamalikas. Strangely enough, the Swami himself appears to have realised that songs had a better appeal to people than verses and composed more than a dozen pieces in musical forms like Kommi. Kanni, Kirtana and Namavali in Carnatic ragas. In the publication under notice 25 verses and songs of the saint set to music by Vidwan T. M. Thyagarajan, have been published with notation Two of them are ragamalikas and the total number of raga employed is 28. The tunes are attractive and the notation is simple and clear.

T.S.P.

Tamil

TAMIL PADANGAL: Compiled by Gowri Kuppuswamy and M. Hariharan. Published by the Karnatic Music Book Centre. 14, Sripuram 1st Street, Royapettah, Madras-600 014. Rs. 15.

The term ' padam ' was being used loosely for many centuries to mean any musical composition including kritis. But from the 17th century it acquired a distincit connotation to mean a composition saturated with sringara rasa, with a nayaka-nayika motif to be sung in the slow tempo preferably in the Chapu tala. The precursors of this type of padams were Kshetrajna, Sarangapani, Muvvalur Sabhapatayya and others. The sixty-odd padams of Svati Tirunal in Sanskrit and Malayalam eminently qualify themselves to be brought under this category.

Tamil composers of padams were slow in appearing on the scene and only a few of them wrote compositions which can strictly be called padams. The rest are merely kirtanas or ninda stutis like those of Muthu Tandavar or Marimutha Pillai. Tamil padams which come closer to their Telugu counterparts are those written by Subbarama Iyer and Ghanam Krishna Iyer. These are couched in colloquial Tamil and lack literary merit, a fact which has been noted by Dr. U. V. Swaminatha Iyer in his biography of Ghanam Krishna Iyer. Dr. Iyer also calls Krishna Iyer's compositions as kirtanas and not as padams.

About 40 years ago the late T. K. Chidambaranatha Mudaliar (T.K.C.) published a small collection of padams in Tamil with a view to preserving them for posterity. With the unprecedented boom in the field of Bharata Natyam, there is a keen demand for books containing padams and it is commendable that Gowri Kuppuswamy and Hariharan, who have already many useful publications to their credit, have now come forward with this compilation.

The book contains 30 padams by different composers like Subbaramayyar, Ghanam Krishna Iyer, Muthu Tandavar, Marimutha Pillai and others. The most useful feature of the book is that it furnishes the notation of the songs. There is an interesting introduction on padams but the text is, unfortunately, full of mistakes. The authors should have compared it with available publications containing the songs of Krishna Iyer, Muthu Thandavar and others. It is hoped that the errors will be set right in the next edition.

T. S. PARTHASARATHY

MAHAKAVI SUBRAHMANYA BHARATHIYARIN PADALGAL: Edited by Dr. S. Seetha with notation by Lalitha Bharathi. Published by the Department of Music, University of Madras. Rs. 35.

Supreme among the Tamil poets of this century. Subrahmanya Bharati (1882 - 1921) was one of the major creative forces of the modern renaissance in Tamil Nadu. Poet, prose-writer. polyglot, patriot, Vedantin and humanist, he was also a lover of our fine arts like music, dance and painting. The views expressed by him on these subjects more than 70 years ago are refreshingly relevant even today and his article ' Sangita Vishayam ' (30 pages) deserves to be reprinted as a separate booklet.

Ettayapuram, where Bharati was born, was a seat of music and learning because of the munificence of its Telugu rajas who were themselves musicians and composers. It is no wonder that Bharati developed a taste for music from his boyhood. His idol was Subbarama Dikshitar, who lived in a nearby house. and when the latter died, Bharati wrote a moving elegy in which he lamented that ' music will hereafter cease to exist in this world. '

When Bharati later wrote a long poem called ' Kuyil Pattu' which is really a dream sequence, he chose the nightingale as the principal character and made it sing with full-throated abandon from the branch of a tree. In this poetic fantasy, there is a long description of the enchanting power of music and addressing Lord Brahma, the poet exclaimed " of all your creations, music is the most wonderful ". When he was a student at Benares for two or three years, he admired the voice culture of Hindustani musicians and comments that " the male singers had voices like bronze bells and the females had golden voices. "

When Bharati plunged into the freedom struggle during the first decade of this century, he discovered that patriotic songs set to music had a greater appeal to the masses than long and dry speeches. He wrote a large number of songs on patriotic themes

and set them to simple tunes like Ananda kalippu, Nondi chindu and Kanni-s. While these national songs later earned for him the title of 'Desiya Kavi', he continued to compose Tamil kirtanas, with pallavi, anupallavi and charanams on bhakti, love, fearlessness mysticism etc. C. Viswanatha Iyer, younger brother of Bharati. V. V. S. Iyer and others have. in their writings, vouched for the fact that Bharati had a sound knowledge of Carnatic music and could not only write songs in notation but also sing them most tunefully. Iyer wrote that those who heard Bharati sing with his majestic voice and the pride of a composer were indeed fortunate.

Bharati has handled more than 30 ragas of Carnatic music including rare ones like Manirangu, Saindhavi and Sarasvati Manohari. One of his compositions is a ragamalika to ten ragas. Two of his songs are in Sanskrit and while 'Bhuloka Kumari' reminds one of Tyagaraja's 'Bale balendu', 'Ehi mudam dehi' is on the model of a tarangam by Narayana Tirtha. He had unbounded admiration for Tyagaraja and called the composer as 'an ocean of rasas'.

The present definitive edition of 30 songs of Bharati with notation, compiled and edited with great devotion and competence by Dr. S. Seetha and published by the Department of Music, University of Madras, is bound to be welcomed by all lovers of Bharati's songs. The 40 page introduction by the Editor is a masterly summing up of the subject Bharati as a composer and presents authentic information collected from more than a dozen earlier publications. The tunes were supplied by Lalitha Bharati grand-daughter of Bharati and her son Rajkumar Bharati as handed down in their family. Singers need not hereafter sing Bharati's songs in tunes improvised by other. The University of Madras deserves to be complimented on its decision to publish the volume.

T. S. PARTHASARATHY

Casette Review

The history of Carnatic music is studded with some monumental compositions which have earned immortality for their authors. The 48 Raga-tala-malika of Ramaswami Dikshitar, the Raga-malikas of Muthuswami Dikshitar, the Swara-jatis of Syama Sastri and the Pancharatna kritis of Tyagaraja are melodic edifices that will stand as long as Carnatic music lives. They are comparable to the fugues of Bach and the symphonies of Beethoven and Mozart.

The 72 Mela-karta scheme, propounded by Venkatamakhi in the 17th centuty, opened up endless vistas to music composers after his time which even doyens like Tyagaraja and Dikshitar recognized and chose to follow.

There was, however no single composition covering all the 72 Melas of Venkatamakhi. In the meanwhile, a musicologist known as Govinda propounded a scheme of 72 Melas which were sampurna scales both in the ascent and in the descent and the arrangement superseded the asampurna melas of Venkatamakhi. While Dikshitar followed Venkatamakhi's scheme, Tyagaraja chose to compose kritis in the Mela ragas and Janya ragas enumerated by Govinda in his work 'Sangraha Chudamani.'

Strangely enough, the idea to compose a full-length composition covering all the melas of Govinda appears to have oecurred to Lavani Venkata Rao, a Tanjore scholar in Marathi, Tamil and Telugu and an expert in composing Lavanis. He lived during the reign of Shivaji (1832-1855), the last ruler of Tanjore. Venkata Rao composed in Marathi what he called Bahattara Melakarta' in praise of Sakharam Saheb, the son-in-law of the ruler, Maha Vaidyanatha sivan (1844-1893), the legendary singer and savant of that period, was persuaded to set Venkata Rao's composition to music in the mela ragas with the Kanakangi nomenclature. Sivan later composed a Sanskrit version of the Mela-raga-malika in praise of Lord Pranaartihara of Tiruvaiyaru. Although Subbarama Dikshitar composed a Mela-raga-malika in Telugu with the Kanakambari nomenclature about the same time, Vaidyanatha Sivan's composition became more popular as it is in perfect accord with the present day concept of sampurna melas.

Sivan's regamalika consists of 12 chakras each containing six-ragas. Vidvans usually sing any two of these chakras in concerts but there was no record containing all the 72 ragas. The Gramophone Company of India has now taken the credit of recording the entire Mela-raga-malika on a single LP record, a casette and a compact disc sung by M. S. Subbulakshmi.

During her long career as a singer, M. S. has scaled many peaks but the present record, made by her solely for the Music Academy is perhaps the zenith. Prodigious effort must have gone into the production to make it a treasure for posterity, faithful and flawless as it is. The Pallavi is in Sriraga and it is followed by the 72 Mela-ragas the names of which have been ingeniously inserted into the sahitya. In the svaras that follow, the last quarter is that of the next mela raga so that the transition is smooth and melodic, M. S. has been accompanied by T. S. Narayana Rao on the violin and K. V. Prasad on the Mridangam while Kadayanallur Venkataraman has assisted in the recording. The Suddha madhyama ragas appear on Side 'A' and the Prati madhyama ragas on Side **'B'**.

To commemorate this historic occasion. the Music Academy has brought out a variorum edition of the Mela-raga-malika (110 pages) which includes an introduction in English, the text in Devanagari and Tamil scripts, a Tamil commentary by V.S.V. Guruswami Sastri, the Marathi version and an article on Lavani Venkata Rao by B. M. Sundaram. Priced at Rs. 30. the H.M.V. record is worth cherishing by musicians and music students.

T. S. PARTHASARATHY

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